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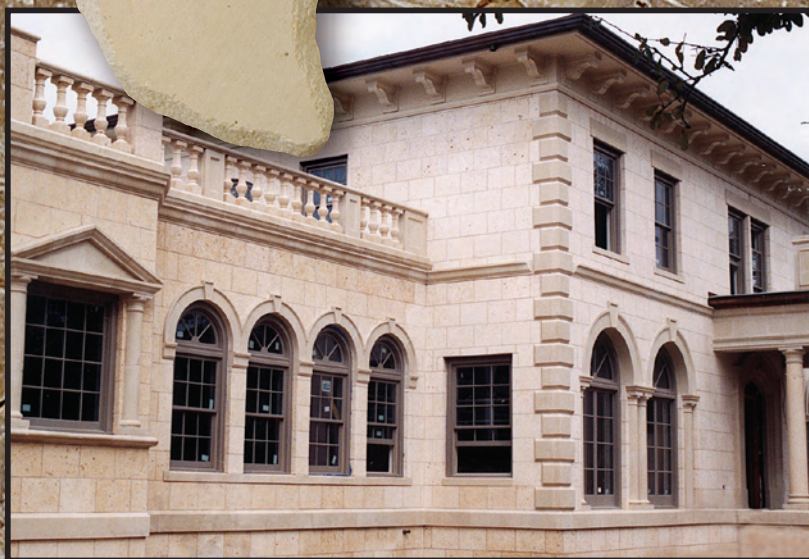


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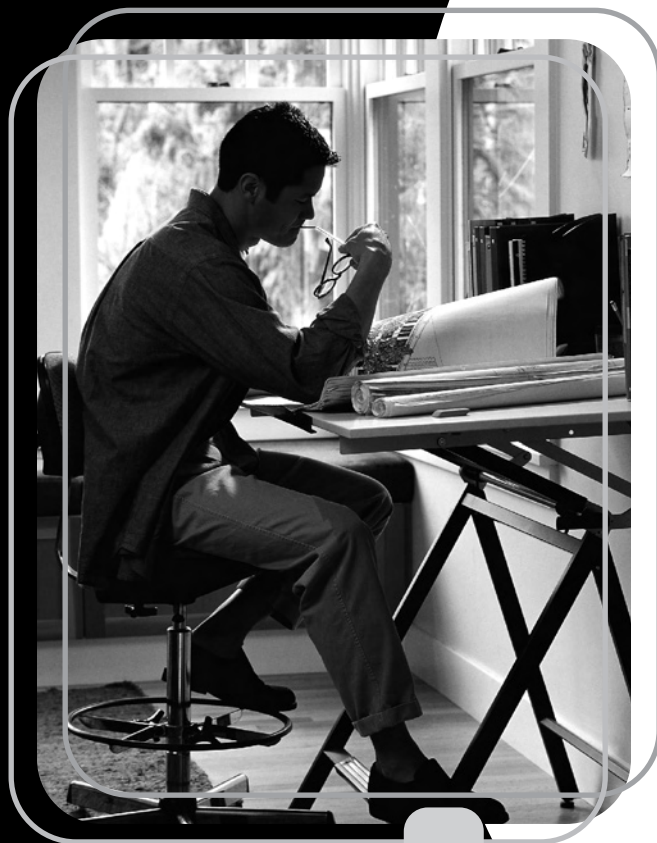
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Temple of stone creates divine architecture

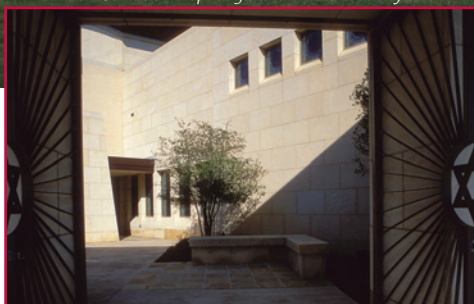


A 1930s menorrah blended with new limestone.

Ancient Jerusalem inspired gated entries and courtyards.

A brush-hammered finish created an aged texture.

Beth-El Congregation Temple, Fort Worth architect Hahnfeld Hoffer Stanford, Fort Worth general contractor DeMoss Co., Fort Worth masonry contractor DMG Masonry, Arlington



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"Beth-El is an established congregation, so the design for its new temple had to reflect a sense of permanence. We used Texas Quarries Cordova Cream limestone with a brush hammered finish to recall antiquity. We even integrated carved limestone menorahs from the original building seamlessly into the new design. The layout was inspired by Solomon's Temple. Gated entries lead you from street to courtyard to the sequence of spaces inside, which progressively become more sacred. Each enclosure opens onto a courtyard and is scaled to create a sense of ancient Jerusalem. Despite these allusions, this is clearly a modern structure, one particularly well-suited to the timeless and comforting qualities of Texas Quarries limestone."

— David Stanford, AIA, Hahnfeld Hoffer Stanford, Fort Worth



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UPCOMING ISSUES

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Here and Now

Preferring new ideas over faux historicism, this year's Design Awards jury sought clues to the direction architecture is headed.

'I'M TIRED OF THIS MIMICKING,' declared Dan Rockhill after the initial run-through of all 271 entries in this year's TSA Design Awards. Weary of seeing a large number of slide presentations of projects imbued with faux historicism, Rockhill's patience was wearing thin. Barely six hours into the two-day event, the jury already had thrown out three-quarters of the submittals, but jurors apparently had overlooked some not-so-glaring examples lurking within the second round. Sympathizing with Rockhill's complaint, Mike McCall, AIA, offered to reward any project that didn't rely on historical references in lieu of new ideas. He was kidding, of course, but the jest underscored the jurors' shared frustration of viewing project after project exhibiting limestone veneers, "lone stars," and other prominent decorative elements forced upon all sorts of structures. Not that the jurors had anything against Texas or Texans. It was just that lately they've seen architectural projects all across the nation that seem disconnected from their time and place.

"One of the things I've been looking for is: where are we in terms of the context of history and time, and where might we be going," McCall said of his role as TSA juror. "The modernist movement had a certain belief system. There was a world view—we were improving, we were getting better." Instead, McCall lamented, too much of today's architecture—certainly not exclusive to Texas—masquerades as meaningful, typically through gratuitous adornment. "I think the misunderstanding of Venturi and some of those other people led to this urge to decorate. And I think that what we see now is a lot of people saying, 'Ah, we're modern!' [But] they're using post-modern methodologies of taking imagery and collecting them and using them in a manneristic way."

Today's prevalence for mannerism, suggested Rockhill, may be the result of architects selling themselves short to remain gainfully employed. It didn't used to be that way, he said: "You look at those buildings that are from the '50s and those guys were part of the culture; they were part of that '50s post-war era of design that was interested in exploration. I don't see that. You look now, 40 or 50 years later, I don't see from those projects we rejected that there was an interest, an enthusiasm, a passion for where design can take you. Instead,

there seems to be a passion to mimic a lot of what they think is right or of what their clients want to hear or what's going to continue to get them jobs. [There's] a fine line for architects to try and walk and strike a balance between being contemporary in your work and your spirit and the direction with which you take it, and it's reflected in the work as opposed to the majority of what we saw that seemed to not have that attitude."

Only Maryann Thompson, AIA, second-guessed her decisions after the jury had completed its task and deemed seven projects as worthy of awards. "I think there was a tendency on the jury to—I don't know exactly how to say it—almost reject work that had a sentimental regionalist quality, which I'm

not sure was really fair. I definitely work in that language, so it was interesting for me to go through that process."

McCall begged to differ, supporting the jury's opposition to regionalist sentimentality: "I don't think that we were rejecting it for rejecting its sake [but] that we were saying that on its own it wasn't enough, and that it was getting in the way of some projects. And I think, for example, if you look at those two houses, even the garage, they're considered very regionalist. You know, they're of local kind of materials; they're done in very simple, straightforward ways; the plans, the materiality, the relationship to the environment. They didn't just decide 'OK, now let's glue up a bunch of random ashlar limestone veneer' for some reason, at a level of alleged meaning."

Thompson wasn't completely swayed: "I think that the question of regionality and *genus loci* in architecture can be a material question. And this is just a debate that I have with myself a lot, which is why I'm bringing it up, because there were some of the really highly natural projects that we rejected where the plans were really beautiful but we rejected based on the fact that the materiality felt too referential. Didn't we?"

But McCall was resolute: "It was more. It wasn't consistent, that it didn't go throughout, and that it wasn't very well detailed. It would have this here and that there and it was pastiche."

Despite Thompson's after-the-fact hesitancy, unwavering allegiance to originality was the order of the day. The jurors may have been a bit brutal as they rejected most projects because they didn't agree with an architect's choice of materials or they couldn't find justification for a project's embellishment. Clearly, in choosing the seven projects featured in this edition of *TA*, the three jurors were seeking innovative solutions that pointed architecture in the direction of a new era. McCall summarized the objective: "I felt that it had something to do with saying, 'OK, at any level of contact, with any budget, we can start to challenge those issues of context and do more than just mimic the surface characteristics, and we can start to create a context of the next moment.'"

STEPHEN SHARPE



From left, Mike McCall, AIA, Maryann Thompson, AIA, and Dan Rockhill; photo by Patrick Wong.

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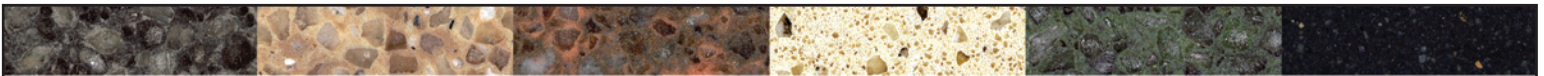
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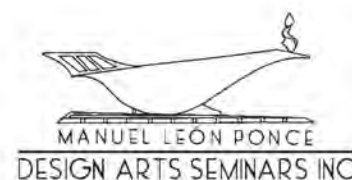
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Celebrating Panhandle's Natural Beauty

Having recently received my July/August issue of *Texas Architect* in the mail, I grabbed it, along with my sandwich for a quick lunchtime respite from the daily routine. I was quickly drawn to the article on "The Real Texas" and more so, the TxDOT I-40 project. *Fantastic!*

Having spent a large portion of my youth and young adult life in the South Plains/Panhandle region of Texas, I was both excited and inspired to see David and Elizabeth Richter's approach to this project. While many people see this portion of the state as a vast wasteland, the Richters' project celebrates the natural beauty that those who have lived there have grown to cherish and love without using the anticipated and overworked "variation on a ranch" motif. There further exists an interesting juxtaposition in the fact that this building's shape was utilized to provide shelter and rest for today's modern traveler much as the overhangs and small recesses of its inspiration provided shade and shelter to the American Indian who once traversed the area.

This truly is a "Real Texas" project: modern, functional, welcoming, and at home in its native land.

David E. Lewis, AIA
Portland

Acknowledge Latino Architecture

"The Real Texas" is a beautiful issue. The projects are, I think, stunning in their quality.

The issue does not, however, seem to acknowledge that half of this state's population is Latino. Architecture surely should speak to that, in order to be "The Real Texas." I have felt for years that UT and A&M architecture departments have failed to notice and address this issue.

I hope that *Texas Architect* will acknowledge and educate on this issue.

John Kell, FAIA
San Antonio

Regionalism Trumps 'Texas' Influences

An important point that "The Real Texas" issue (TA July/August 2003) has demonstrated is that the idea may be a figment of our imagination. The defining influences of regional architecture are found in the landscape, climate, construction traditions, available materials, and of course, local culture, but these influences are not confined to a political entity such as a state.

Though all the featured projects in "The Real Texas" are beautiful in their own right, none were indeed "uniquely" Texan. Richter Architects' Travel Information Center for TxDOT could have

been a striking project anywhere in the Southwest. Granbury City Hall is a regional architecture of a specific period and Curry Boudreaux's Camp For All is beautifully done no doubt, but could be very much "at home" in Pennsylvania as well.

The question is: Is it really Texas or just regionalism?

Dror Baldinger, AIA
San Antonio

Local Artist's Work Complements Church

The article on St. Anthony of Padua Catholic Church in The Woodlands (TA March/April 2003, p. 42) was a great article, and I'm glad you brought attention to this building, as the community has recognized the value of this building as well. As stated in your article, the church is indeed a blend of old and new. However, the church was not quite completed in the picture you displayed. Now it is.

What was missing concerns area #2 in the floor plan. It's the detail in what is called the "Lady Chapel" that finally completed the church. True to the Catholic Church's long-standing tradition of supporting artists, the 8 x 13-foot painting by local artist A. Dean Schneider was commissioned by officials of St. Anthony of Padua.

Page Schneider
The Woodlands



Rendered in the style of the Italian Renaissance, the painting behind the statue of the Virgin Mary completes the work at St. Anthony of Padua in The Woodlands. Photo courtesy of Page Schneider.

CORRECTIONS Please note the following corrections to the last issue:

The interior photo of the Texas Travel Information Center in Amarillo on page 26 was incorrectly credited. The photographer is Craig Blackmon, AIA.

In the feature "A Camp for All" the photograph on page 39 of the arts and crafts barn was reversed.

In the feature "A Place of Discovery" credit for the exhibits was wrong. Light Mode Digital Factory of Lebanon, Ohio, is responsible for the interiors of the Dinosaur Time Zone. The interiors of the Intellizeum is the work of Exhibit Concepts of Vandalia, Ohio.

Also, the product resources were incorrect. The correct resources are: **Entrances and Storefronts:** U.S. Aluminum; **Metal Windows:** U.S. Aluminum; **Unit Skylights:** Intraspace; **Tile:** Mannington; **Acoustical Ceilings:** Celotex

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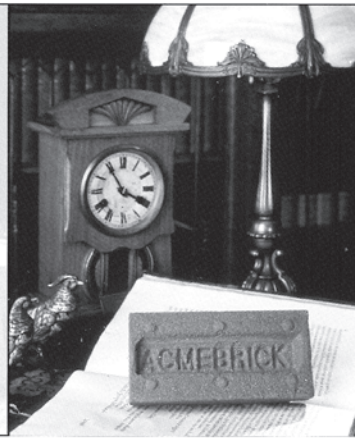
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**Nasher Sculpture Center Readies
for Long-Awaited October Debut**

DALLAS When the Nasher Sculpture Center opens as scheduled on Oct. 20, visitors will find acres of water-blasted Italian travertine set under protective arcs of cast aluminum shielding one of the world's foremost collections of twentieth-century sculpture. Assembly of the \$70 million project, designed by architect Renzo Piano in collaboration with landscape architect Peter Walker, continued apace in the final months with construction crews working around large pieces of sculpture already installed in the outdoor garden.

The Nasher facilities and garden will occupy a full city block in the Dallas Arts District, a 2.4-acre site directly across from the Dallas Museum of Art. The main floor of the building contains six parallel walls of travertine enclosing five pavilions and an approximate 55,000 square feet. Within this arrangement, the three center pavilions will shelter the collection's weather sensitive art beneath a floating, graceful curve of vaulted glass and its concentric mantle of cast-metal sunscreen. A lower level will contain meeting spaces, a gallery, and service and storage space.

Almost all visible surfaces – including stone for the walls, long vaults of glass in mantled precision, sculptural and tensile fittings in massive steel – were manufactured in Italy under the direction of Piano. Delays in fabrication and delivery attributed to the opening's delay, announced as autumn 2002 at the groundbreaking two and a half years ago, before being pushed back to May 2003. A third

announcement set the date as Oct. 19 before it was rescheduled for Oct. 20. According to Krista Farber Weinstein, director of marketing and development for the Nasher Sculpture Center, the most recent change in the opening's date is due to the decision to provide an entire weekend for private preview tours for members.

In addition to delays, the estimated cost of the project has more than doubled since the January 2001 groundbreaking ceremony when construction was projected to cost \$32 million. Regardless of the escalation of costs, the Nasher Foundation is fully funding the construction and has committed to providing annual operating expenses.

Dallas real estate developer Raymond Nasher is the benefactor for the Nasher Sculpture Center and the related Nasher Foundation. The Raymond and Patsy Nasher Collection consists of more than 300 pieces of sculpture featuring seminal works by Rodin, Degas, Calder, Dubuffet, Miró, Moore, Picasso, among others. The collection is the result of more than five decades of collecting by Nasher and his late wife Patsy.

Leading the construction team is Randy Prescott, a superintendent for Beck, the contractor at the Nasher. Recently, Prescott displayed an easy smile when asked about the difficulties in overseeing a work site that merges Italian notions of punctuality with American penchants for deadlines. He genially recalled not just the challenges but the joys of assembling materials from far-flung ports of call. Materials, he said, frequently had to be installed ahead of or behind schedule, over or under growing structure, in forced accommodation to the Italian disaffection for

(left) Construction of the Nasher Sculpture Center continued through the summer at the downtown site in the Dallas Arts District. (right) Large works by Mark di Suvero, at top, and Richard Serra are nestled among trees planted in the outdoor sculpture garden; photos by Timothy Hursley.



marching calendar days and a ticking clock—apparently “two weeks” settled in as the standard reply to all American inquiries as to delivery of anticipated items or materials from across the seas.

When completed, the 1.5-acre outdoor sculpture garden will be planted with more than 75 trees, including 17 mature live oaks each more than 30 feet tall. The live oaks, each weighing more than 80,000 lbs., were transported last fall from Tomball just north of Houston. As foot traffic is expected to be heavy even in inclement weather, soil and grass beneath the new arbor was layered into a drainage system employing the latest in sports-field technology.

Among the larger outdoor works is a commissioned, free-standing “skyspace” by Arizona artist James Turrell. Titled *Tending*, (Blue), Turrell’s work is a 26-foot black-granite clad cube set into a landscaped swell of earth at the far end of the sculpture garden. Inside the cube’s exterior is a room 22-foot square lined in white plaster and outfitted with limestone benches. With a capacity of 25, the angled backs of this seating orient visitors toward a 10 x 10-foot square oculus opening to the heavens. A discreet, colored wash of light over wall and ceiling will be employed to blur the demarcations of inside and outside. Reached through a small vestibule leading to the garden, the space will also be heated and air-conditioned, catering to the viewing comfort of visitors throughout the year.

Complementing Turrell’s work are two pieces by American artists, among others: Richard Serra’s *My Curves Are Not Mad*, two arcing slabs of steel weighing more than 50,000 lbs. each, recently moved from across the street at the Dallas Museum of Art, and Mark di Suvero’s *Eviva Amore* (Italian for “Long Live Love”), an 11-ton gyroscopic arrangement of steel beam and wheel. The two pieces float upon extensive foundations which will be hidden beneath a field of grass.

The Nasher Sculpture Center will offer rotating exhibitions from the Nasher Collection as well as special exhibitions of sculpture. In addition to the garden and the approximately 10,000 square feet of indoor gallery space, the facility will contain an auditorium, classrooms, a café, a library, staff offices, and research and educational facilities dedicated to the study of modern sculpture.

The public is invited to the opening celebration on Monday, Oct. 20, which will include a 10 a.m. ribbon-cutting ceremony. After the opening, regular museum hours will be Tuesdays through Sundays from 11 a.m. to 6 p.m. except Thursdays until 9 p.m. Officials expect the Nasher will attract up to 200,000 visitors each year.

M A R C G . M O N T R Y

Feds Choose Abandoned Intel Block as Preferred Site for U.S. Courthouse

A U S T I N A tentative decision reached in July on a downtown site for Austin’s future U.S. Courthouse is being hailed as a “win-win” solution for the federal government and the Intel Corporation, which has agreed to sell a block of land now occupied by its half-finished, five-story chip design center.

After nine months of anticipation, officials announced on July 31 that the U.S. General Services Administration had chosen the Intel block as its “preferred site” for the new federal courthouse. Known locally as the “Intel Shell,” the unfinished project has been a constant reminder of the sudden crash landing of the high-flying tech-based economy that transformed Austin during the late 1990s. Intel put the block up for sale last year, the GSA later identified the site as one of four possible locations for the courthouse.

Neither GSA nor Intel has revealed the selling price, but the GSA in July set the total estimated project cost at just under \$76 million. That figure includes site purchase, design services, construction, and construction management. GSA officials last November estimated that the entire project would cost \$45–50 million.

“Speaking generally, we’re excited about the site. We’ve been behind its selection from the beginning,” said David Yocum, manager of the project for Mack Scogin Merrill Elam Architects, the Atlanta-based firm chosen by the GSA to design the new facility.

The Atlanta firm teamed with Austin-based Architectural Engineers Collaborative, the Center for Maximum Potential Building Solutions, and Page Southerland Page to compete for the federal project. The team participated in a one-day design charrette

held in November. On that trip to Austin, the Atlanta architects saw the Intel block and realized its potential. “We came upon the building,” Yocum said, “and we thought, ‘Wow! This would be a great site.’”

MSME’s design principals Mack Scogin, AIA, and Merrill Elam, AIA, will lead the design team and the firm also will serve as architect of record. Yocum said AEC’s Chuck Naeve and PSP’s Larry Speck, FAIA, will be key members of the design team. PSP will serve as “coordinating local architect,” Yocum said, with Speck and Matt Kreisle III, AIA, supervising PSP’s role in the project.

GSA’s regional Director of Property Development Len Murphy said demolition of the Intel framework will likely take place in mid-2005, with construction of the new courthouse expected to be completed in 2008. The facility will provide approximately 232,809 gross square feet of space and will house eight federal courtrooms, 14 judicial chambers, and offices for several federal agencies.

U.S. Representative Lloyd Doggett of Austin, working with the city’s newly elected Mayor Will Wynn, helped broker the deal between GSA and Intel. “This is a win-win situation that will provide Austin with a beautiful new courthouse in the heart of downtown while providing Intel with a positive solution for its property,” Doggett said in announcing the GSA’s decision. He said appropriations for the new courthouse will be requested in the 2004 federal budget.

S T E P H E N S H A R P E
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In Austin, a federal courthouse may replace the “Intel Shell” that has loomed over downtown’s westside since early 2001 when construction was halted; photo by Stephen Sharpe.



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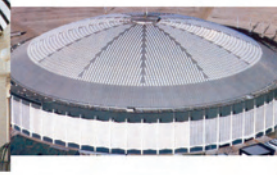
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Progress in DFW's Capital Program Links New Rail Line, Tops Off Hotel

DFW INT'L AIRPORT This summer the Dallas/Fort Worth International Airport celebrated two significant milestones in its \$2.6 billion capital development program. The first occurred on July 17 when a new automated rail system connected with the site of another work-in-progress, the two million-square-foot International Terminal D. The second took place on July 25 when construction crews topped out a \$50.9 million Grand Hyatt Hotel integrated with Terminal D.

The three projects are scheduled for completion in 2005, along with an eight-level parking facility with 8,100 spaces and enclosed, air-conditioned passenger halls with moving walkways. All are major elements of DFW's five-year capital development program meant to ensure that it remains competitive with other major airports.

The SkyLink elevated rail system will span 4.8 miles to connect DFW's four existing terminals with Terminal D, and eventually with the future Terminal F. Each terminal will contain two SkyLink stations equipped with synchronized doors, escalators, stairs,

(left) DFW's Terminal D will feature a new Grand Hyatt Hotel; rendering courtesy HKS of Dallas. Both projects are scheduled for completion in 2005. Also part of the five-year capital development program is a new automated rail system known as SkyLink. (right) Terminal D's SkyLink station is under construction; photo courtesy DFW International Airport.

elevators, and passenger information systems. Haliburton Kellogg Brown & Root of Houston is facilities designer for the SkyLink system, which will be the largest airport "people mover" of its kind. DFW officials are hoping SkyLink will help them meet the goal of a 30-minute or less passenger connection time. SkyLink's longest trip is expected take about nine minutes between the farthest two points, with five minutes for the average travel time.

DFW has purchased an initial fleet of 64 cars, which will travel on rubber tires guided along a metal rail line and will be operated by an automated control system. SkyLink's cars will travel in pairs at speeds up to 35 miles per hour on a bi-directional, dual guideway elevated 50 feet above ground level. SkyLink is scheduled to become fully operational in early 2005 with 24 two-car trains transporting 5,000 passengers per hour, per direction. Ultimately, officials say the system will transport 8,500 passengers per hour, per direction.

To celebrate the July 17 connection of the SkyLink rail system with the new terminal, DFW officials held a "golden spike" ceremony that recalled earlier days when railroad lines were completed with the ceremonial driving of the final spike. At DFW, a 5 x 12-foot section of metal railway was lowered into place by crane and then secured with gold-painted bolts.

Later in the month a rooftop concrete pour topped off the Grand Hyatt Hotel. The new facility replaces the old West Hyatt Hotel that was demolished to make room for Terminal D. The new 303,675-square-foot, 12-level hotel will feature 298 rooms, a conference center, restaurants, and a rooftop

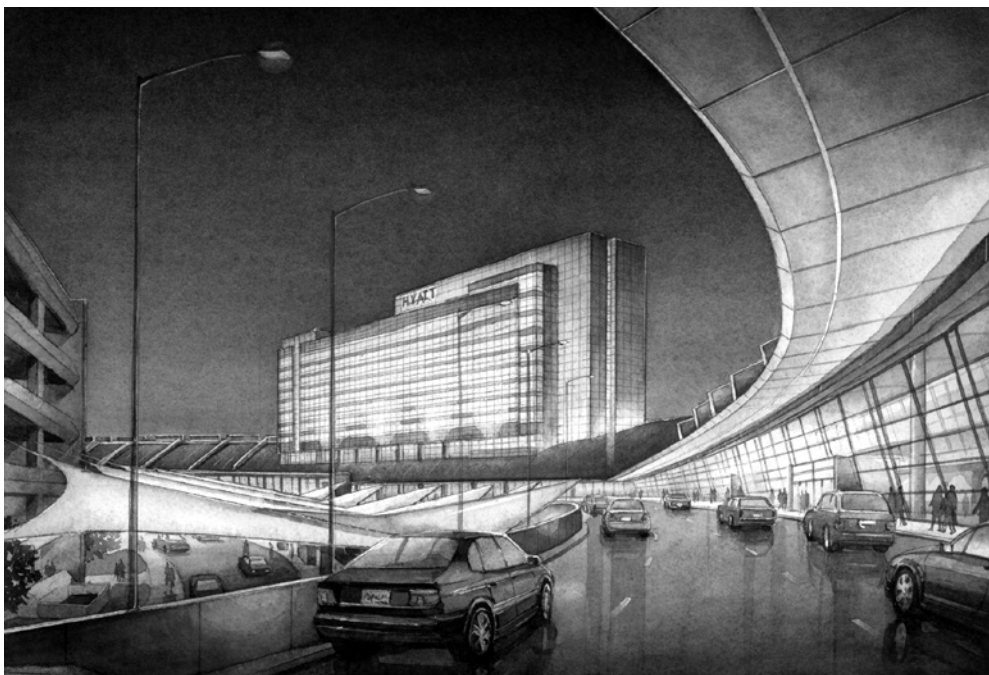
swimming pool. HKS of Dallas is lead architect with Vidaud and Associates as architect of record. DFW Airport will own the hotel and Chicago-based Hyatt Hotels Corp. will manage the property.

The hotel will ascend through the center of Terminal D's stainless-steel roof. The glass and metal facade consists of planes layered against each other. Instrument Landing System screens located on the west side of the hotel will assist with aircraft sound transmission to the control towers while one-inch-thick glass will be installed throughout the hotel to soundproof guest rooms.

Design and construction of International Terminal D and its adjacent 8,100-space parking garage has involved more than 53 architectural and engineering firms. Along with being integrated with the new Grand Hyatt Hotel, the terminal is being equipped with 23 wide-body, swing-gates capable of handling narrow or wide-body aircraft. Inside the international terminal will be a federal inspection facility capable of processing 2,800 passengers per hour. In addition, 100,000 square feet of concession areas will provide opportunities for shopping and eating. The terminal is designed to accommodate 37,000 passengers daily for a total of 12.8 million passengers annually.

DFW officials said U.S. air travel is expected to grow from its current level of 650 million enplanements to almost one billion enplanements by the year 2009. DFW is the world's third-busiest airport, offering nearly 2,000 flights per day and serving 54 million passengers annually.

NICO D'AUTERIVE



TSA Announces 2003 Honor Awards

A U S T I N The Texas Society of Architects has announced its annual Honor Awards in recognition of significant contributions to the architectural profession. TSA Honor Awards will be presented during the TSA annual convention scheduled Oct. 30–Nov. 1 in Fort Worth.

TSA's highest individual member honor is the Llewellyn W. Pitts FAIA Award, bestowed on a TSA member for lifetime achievement. The Pitts Award recipient will be announced at the convention.

The Architectural Firm Award, an honor recognizing a firm that has consistently produced distinguished architecture for at least 10 years, will go to Tittle Luther Partnership of Abilene. Founded in 1957 by Abilene natives James D. Tittle, FAIA, and John J. Luther, AIA, the firm has helped advance the architectural profession and served the community by accepting leadership responsibilities and participating in local, state, and national professional and non-profit organizations.

The William W. Caudill FAIA Award will be presented to Alicia C. Treviño, AIA, a partner of Durand-Hollis Rupe Architects in San Antonio. The Caudill Award recognizes a TSA member for professional achievement during an architect's first 10 years of AIA membership.

Julius Gribou, AIA, architecture dean at the University of Texas at San Antonio is the recipient of the Edward J. Romieniec FAIA Award, which is awarded to an architectural educator for distinguished achievement. Under Gribou's leadership UTSA's School of Architecture achieved accreditation in 2002.

Donna D. Carter, AIA, of Carter Design Associates in Austin will receive the James D. Pfluger FAIA Award. The Pfluger Award recognizes a TSA member, firm, or chapter for extended commitment to community service or significant contribution evidenced in positive impact on urban, environmental, or neighborhood issues.

Two TSA members will receive the John G. Flowers Award for excellence in the promotion of architecture through the media: John T. Roberts, AIA, a senior associate with Halbach-Dietz Architects in Fort Worth, and Frank Welch, FAIA, of Frank Welch and Associates in Dallas.

Roberts designs and writes for two Web sites, "Architecture in Downtown Dallas" (dallasarchitecture.com) and "Architecture in Downtown Fort Worth" (fortwortharchitecture.com).

Frank Welch, a contributing editor of *Texas Architect*, is author of *Philip Johnson & Texas*, published in 2000 by University of Texas Press. He has lectured

numerous times and has served as visiting critic at many colleges and universities.

TSA Honorary Membership, which is awarded to non-architects for long-term association with architects and architecture, will be presented to the following five individuals:

- Richard R. Brettell, Ph.D., a professor of aesthetic studies at the University of Texas at Dallas, is founding president of the Dallas Architecture Forum and last year organized the traveling exhibition "Five Dallas Architects: Cunningham, Levy, McCall, Morrison, and Shipley";

- Hon. Kay Granger, former mayor of Fort Worth, now represents the city in the U.S. House of Representatives where she has secured funds for the enhancement of the historic Lancaster Street Corridor and lead an effort to redevelop the Trinity River area;

- Marian M. Millican, IIDA, associate professor and director of the interior design program at the University of Texas at Arlington, who has served on the TSA Interior Architecture Committee and co-hosted a conference on interior design education for AIA;

- Acme Brick CEO and President Harrold E. Melton who has continued his company's long tradition of financial support for TSA and local AIA chapters in the North Central Texas region; and

- Karen S. Walz, executive director of the Dallas Plan, who is co-founder of the President's Council, a forum of Texas design professionals;

Citation of Honor Awards will be presented to six organizations whose activities have made significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas. They are:

- Abilene Reinvestment Zone One, which has generated more than \$10 million for rehabilitation, renovation, and new construction in and around downtown Abilene;

- the Buffalo Bayou Partnership, defender of Houston's Buffalo Bayou and sponsor of a recent study that will guide its future development;

- the City of Dallas Parks and Recreation Department, which has remained dedicated to good design and careful planning;

- the Downtown Alliance (DTA), a major advocate for urban renewal in San Antonio;

- the Hyde Park Neighborhood Association of Austin, an organization working to preserve the historic character of their community; and

- the Katy Corridor Coalition, a group of citizens organized to prevent a proposal to expand I-10 west of Houston to a 18- to 22-lane freeway.

N I C O D ' A U T E R I V E

MOMA Comes to MFAH

The Museum of Modern Art is touring highlights of its collection while MOMA is closed for new construction, and Houston is the only stop in North America. The exhibition will showcase virtually every significant art movement of the twentieth century. Major artists such as Picasso, Braque, Leger, Chagall, and Johns will be represented. The exhibition will also display such famous works as Van Gogh's *The Starry Night*, Monet's *Water Lilies*, Dali's *The Persistence of Memory*, and Pollock's *Number 1*. SEPTEMBER 21 THROUGH JANUARY 4

Brazos Projects Welcomes Murcutt

2002 Pritzker Prize winner Glenn Murcutt speaks at the Brazos Bookstore, 2421 Bissonnet St. in Houston. Murcutt's visit will coincide with "Glenn Murcutt: Simpson-Lee House," an exhibition in the Brazos Projects gallery, 2425 Bissonnet St., centered around one of the architect's favorite projects. The exhibition will feature Murcutt's drawings, photographs, and many writings about the project, as well as an oversized model of the house. Call (713) 523-0701. OCTOBER 6

Open House at Chinati Foundation

Two days of art, music, lectures, and meals—all free to the public. Features of the Open House include an exhibition and talk by artists Claes Oldenburg and Coosje van Bruggen. The public may also tour the residence of Chinati founder Donald Judd. Information is available at chianti.org or call (432) 729-4362. OCTOBER 11–12

Nasher Sculpture Center Debuts

The opening of the Nasher Sculpture Center in the Dallas downtown Arts District will feature the long-awaited public debut of the \$70 million complex designed by Renzo Piano in collaboration with landscape architect Peter Walker. See news article on page 12. OCTOBER 20

TSA 64th Annual Convention

Hosted by AIA Fort Worth, the Texas Society of Architects convention offers continuing education opportunities, a product exposition, and a festive atmosphere. The convention's theme, "Deep Roots—Many Branches," symbolizes the profession's long history and its expansive reach into the everyday lives of all people. Keynote speakers will be John R. Silber, chancellor of Boston University, and consultant David Pearce Snyder. Call (512) 478-7386 or visit texasarchitect.org/convention to register. OCTOBER 30 THROUGH NOVEMBER 1

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Doug Michels (1943-2003)

Finned Cadillacs, dolphins, and TV sets recurred in his many notorious schemes, fueled by dreams and chance encounters.



LOWIE LEWALLEN

(below) House of the Century's sculpted and polished floors and fixtures created a womb-like interior; photo by Pete Eichenlaub.



DESIGNER, ARTIST, VISIONARY Doug Michels died in June in a far-off place climbing to a higher place to learn more about a subject that deeply interested him. As was often the case, his last quixotic quest — observing whales migrating off the Sapphire Coast at the southeastern tip of Australia — was something other people gave little thought to. There was only one such person.

I first met Doug more than 30 years ago when Burdette Keeland and Howard Barnstone recruited him to be a lecturer at the University of Houston School of Architecture. I was part of a group of like-minded (read: out-of-our-mind) students that loaded him into a coffin and drove him to the university. Doug had come “home” to Houston for the first time. Over the years he would leave many times for long stays in San Francisco, Washington, D.C., Australia, and Japan, but he always came back.

While showing him the town on that first arrival, at the corner of Shepherd and Richmond we came across a very singular person named Vic who claimed to be an accomplished interior designer of bars, or lounges as they were called in the Blue Law era of Houston. Vic's specialty was the Vegas/voodoo/tiki genre. What attracted Doug was Vic's car—a finned Cadillac convertible behemoth completely covered in small pieces of mirror and festooned with eight chrome Duesenberg-like exhaust pipes rising high above the hood, resembling Vic's silverfox pompadour hairstyle.

Inspired by this chance encounter, Doug organized an event at the School of Architecture called

AUTORAMA showcasing Vic's dream car and other unique vehicles, foreshadowing Houston's Art Car Parade by more than a decade. Automotive performances were a recurrent activity: Ant Farm's Media Burn in San Francisco where Doug piloted a customized Cadillac land barge through a wall of burning TV sets; the Car on a Stick installation at Houston's Hard Rock Cafe; and the West Texas icon the branded in the world's collective conscience as Cadillac Ranch.

In the early '70s Doug was commissioned to design a retreat south of Houston for Alvin and Marilyn (Oshman) Lubetkin at the appropriately named MOJO Lake. Once again Doug returned to Houston and formed a dream team called Nationwide Builders. The company's appellation was inspired by the used trailer purchased to haul project materials and equipment, and which still had the logo of the defunct Nationwide trailer rental company stenciled on its side.

For the next year I was part of a creative process orchestrated by Doug, Richard Jost, and Doug's fellow Ant Farmer Chip Lord that resulted in the gasconadedly named House of the Century, or HOC for short. The design of HOC originally looked more like a head-on crash between Bruce Goff and Antonio Gaudí with a little Godzilla tossed in. Eventually all was smoothly morphed through Doug's imagination, engineered into a ferro-cement structure with the forms and volumes of a World's Fair future/automotive/sexed architecture that repeatedly reappears in later proposed or built projects such as Convention City, Dolphin Embassy, Project BLUESTAR, and The Hyeron Project.

HOC's exterior stucco shapes were refrigerator-white and the highly articulated steel and Plexiglas entry tube was detailed like a cherry hot rod. The interior, with its rolled and pleated fabric headliner walls/ceilings and flowing, sculpted, and polished custom floors, furniture, and fixtures, created a space with the warm, womb-like feeling you would get sitting inside an early '50s Hudson Hornet as restored by a Martian (or perhaps a dolphin). There was a Hudson bought from Uncle Buddy's Used Cars on Washington Avenue and parked in the swamp next to HOC along with a large number of TV sets and a concrete elephant head from the original gate to the Houston Zoo. This assemblage formed an entry tableau and acted like a foot (or a mind) bath for visitors before entering the HOC.

Rumor has it that the Hudson still languishes in the swamp next to HOC and both are ruins like

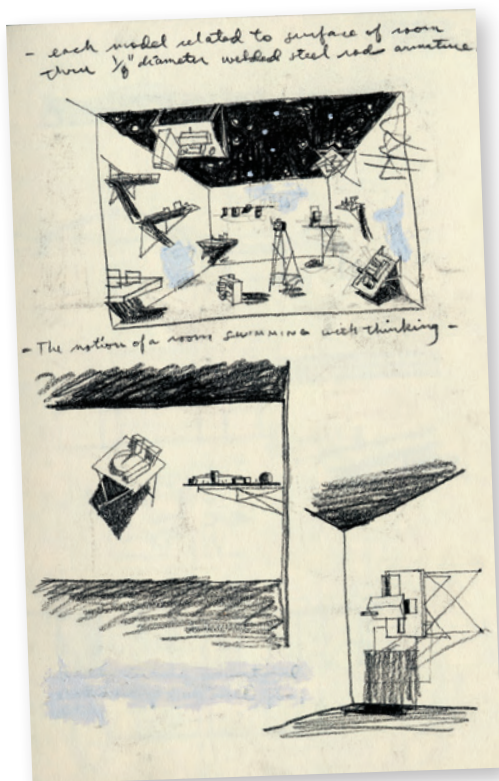
“Michels” continued on page 58

Seminal Assemblies

Hardly anachronisms to some architects, scale models shown in 'Starting Places' demonstrate a sense of creative alchemy.



(above) Varied angles infused the gallery with a sense of motion. (right) A model by Kevin Sloan exemplifies the meticulous craftsmanship of the models on display. Photos by Charles Davis Smith, AIA. (below) The exhibit's curator was Max Levy, AIA, whose sketch book records his conceptual intent.



THE MODEL OCCUPIES a unique place in the collective memory of architects of a certain age. Just as pen-and-ink plans represented the Beaux Arts ideal, scale models were the essential medium of modern architecture. Although the early modernists built many more models than buildings, the

grainy black-and-white images of those seminal designs were hugely influential in the emergence of the International Style by way of the 1932 exhibit and catalog assembled by Philip Johnson at the Museum of Modern Art. From Gary Cooper's cinematic portrayal of the heroic Howard Roark in *The Fountainhead* to television patriarch Mike Brady's misadventures in *The Brady Bunch*, models and architects also became intertwined in popular culture.

Well, they don't build 'em like they used to—models, that is. Ask those aforementioned architects

of a certain age and they will tell you that the use of the scale model is in decline.

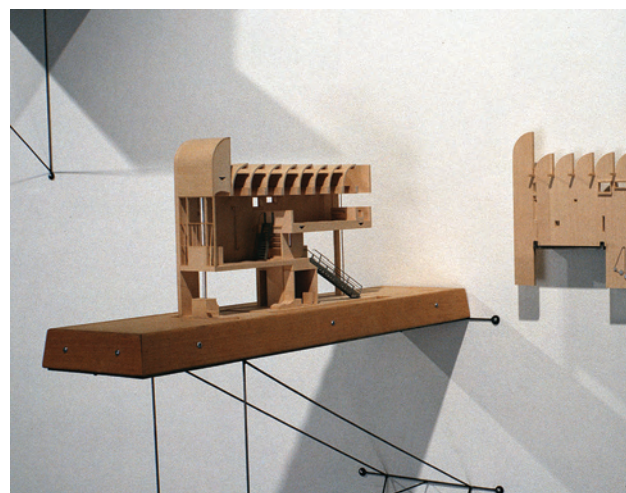
While there are many possible reasons—compressed schedules, tight fees—the prime suspect is the computer, abetted by 3D modeling software. There is a generation gap dividing those who spent their youth building balsa wood airplanes and those who played video games. Although there is no reason that they are not complementary, the virtual model has supplanted rather than supplemented the physical model.

The "Starting Places" exhibit grew out of Dallas architect Max Levy's long fascination with the models he had seen in the offices of local architects. When the Dallas Architectural Foundation and the Dallas Architecture Forum (co-sponsors of the exhibit) sought an architectural show, Levy suggested a display of these "most interesting artifacts." In Levy's own practice the avoidance of computers is both heartfelt and ideological: "I've always felt that the better firms are more likely to build models."

Levy asked two dozen local firms to submit models (built in-house) to be displayed at the McKinney Avenue Contemporary museum. Each firm was assigned a place in the gallery and was asked to design a variation on a supporting armature conceived by Levy. The welded 1/8-inch steel rod assemblies, built by Dallas steel fabricator Cayle Cox, are delightfully frank in their detailing and appropriately scaled to the models they support. Many are cocked at angles simulating the

way the viewer tilts and rotates a model to obtain views and perspectives. Given the inherently static nature of the medium, the sense of motion in the gallery is startling. The exhibit's title (rendered in the gallery by letter forms created by some of the architects) implies that the models are conceptual in nature, but in fact they might be placed into two general categories, sketch and hard-line.

Sketch models are what the name implies—broad, often rough early forays into form and massing. Good Fulton & Farrell's study for the Family Lodge at the Pine Cove Christian Camp displays ballpoint pen markings on the "dry cleaner's cardboard" surfaces which appears to have been cut with scissors and replaced several times. An interesting pair of studies for a residential commission by Morrison Seifert Murphy uses basswood, chipboard, and foam core to clearly compare alternative material and facade compositions. A very different type of sketch model by Bodron/Fruit utilizes clear Lucite blocks to represent the orientation of a residence arranged around views of a 100-year-old oak. These sketch



models represent initial explorations attempting to define the basic nature of the projects.

The hard-line models address questions raised during the design process that cannot be answered by the cruder sketch models. Issues of detail, scale, or proportion often require a degree of refinement that can best be obtained from precise, carefully crafted elements. This type of model is exemplified by Mark Gunderson's series of "architectural studies" and Kevin Sloan's Country Town House. Both basswood structures are meticulously rendered and each skillfully expresses the architects' design intent. An all-white model of a mixed-use

"Models" continued on page 58

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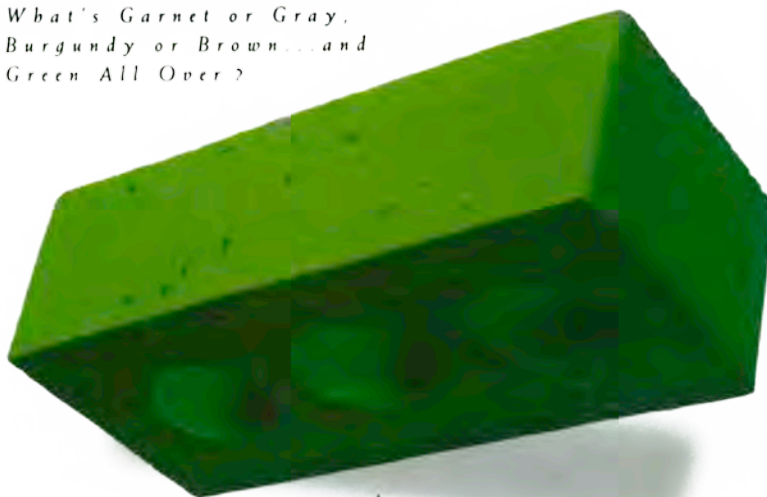
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The background is a light beige, textured surface. Overlaid on this are several thin, dark green lines that form a series of interconnected, irregular polygons. Small, stylized blue and green leaves and branches are scattered throughout, some appearing to grow from the lines. The text is white with a subtle drop shadow.

2003 TSA DESIGN AWARDS

by DONNA KACMAR, AIA

Seeing the multitude of works being built around the state provides a panoramic snapshot of architectural practice today, at least as practiced in Texas. TSA's Design Awards provides that opportunity annually, and several of the 271 projects entered this year stirred lively discussions among the three architects who reviewed the entries.

The jury worked very hard over the course of the two-day event and viewed slides through multiple rounds. Following a fast-paced initial round in which they omitted 208 projects, the jurors slowed the tempo for the remaining 63 projects, taking their time to understand the spatiality and the logic of the architects' material choices. They also compared the images to each entry's accompanying text for confirmation of intent. For example, projects described as "sustainable" were put to the test by the jurors who studied the photographs and plans to distinguish the facts from the marketing fluff.

Quite often jury members offered comments, such as "Nice, but not award-winning," "I'm in love with the idea," and "There are some really nice details in this project." In one exchange about the difference between a really good building and an award-winning building, Mike McCall, AIA, defined the latter as "a building that offers something new and is able to teach us something."

Overall, the entries displayed a general fondness for a collision of forms, limestone veneer detailing, and use of lightweight steel canopies. Most obvious was that many projects reflected a standard regionalism, but with varying degrees of skill. However, as quickly became evident during the rigorous first round, the jury tended to reject outright any work that appeared sentimentally regional or overly concerned with surface detail or ornament.

The jurors were most taken with buildings of simple forms skillfully rendered with thoughtful application of materials and light. They found that some of the projects became too confused when a complex geometry was added to the mix of materials and the play of light. They also appeared most engaged by work that was infrastructural in nature. Many of the award winners were buildings that became something more than a building and acted as signage, garage, rainfall or solar collector, light monitor, or served to protect an existing cultural artifact (a mural, in one case). Maryann Thompson, AIA, spoke for all three jurors when she said they "found meaning in architecture coming from an extremely practical thought process or approach."

The projects submitted also reflected a variety of building types. There were many commercial and institutional projects. Some of the residential projects reflected a new emphasis on urban living and loft structures as well as a continued interest in the "large house" which might belie the current economy. The jury commented that some of the houses had too many ideas, were too big, and had very traditional and ornamental kitchens and bathrooms.

Curiously, there were several projects with automobile-centered programs, including four highway rest stops, three parking garages, and a petrol station. Many of these projects successfully linked the building with its context.

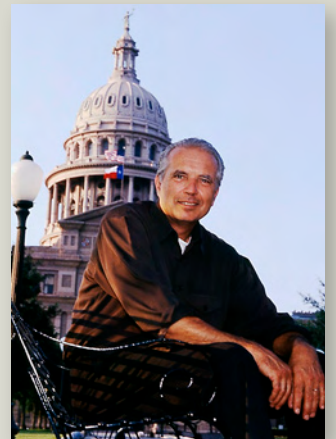
Unfortunately, far too many of this year's presentations demonstrated a need for more careful consideration of the quality of photography, conciseness of text, and graphic consistency. The variety of presentation styles was wide, with the most creative employing simple diagrams, black-and-white images, computer renderings, and even a few construction photos to clearly illustrate the idea of the project. To improve an entry's chances, consider the following: Careful editing is essential, with images that detract from the overall quality of the submittal being discarded while images necessary to understand the project being retained. High-quality professional photography is obviously important, but even more critical is the care taken to make sure the slides are oriented correctly. (Eight entries failed in that respect, prompting McCall to joke that upside-down slides are an "ON-ON" in design competitions.) Above all, entrants must keep in mind that presentations for design competitions should be put together differently from promotional packages aimed at potential clients; rather than selling a service, these presentations should convey the underpinning design concepts — clarified via visual information — to a panel of architects who want to understand the project set before them.

Donna Kacmar, AIA, is chair of TSA's Design Awards Committee. A principal of Architect Works, she also teaches at the University of Houston

THE JURY



Michael McCall, AIA, is the principal of McCall Design Group in San Francisco.



Dan Rockhill is a professor of architecture at the University of Kansas and a principal of Rockhill and Associates in Lawrence.



Maryann Thompson, AIA, is the principal of Maryann Thompson Architects in Cambridge, Mass.



WATERCOURSE

Cascading water
links sky to earth
and city to nature
in a classical villa
set beside a pond.

by EDWARD M. BAUM, FAIA



PROJECT House by a Pond, Dallas
CLIENT Withheld at client's request
ARCHITECT Max Levy Architect
PROJECT TEAM Max Levy, AIA; Marc McCollom
CONTRACTOR Don Romer
CONSULTANTS Bill Walker (structural); Mesa Design Group
 (landscape); Paul Draper & Associates (interior design)
PHOTOGRAPHER Charles Smith, AIA

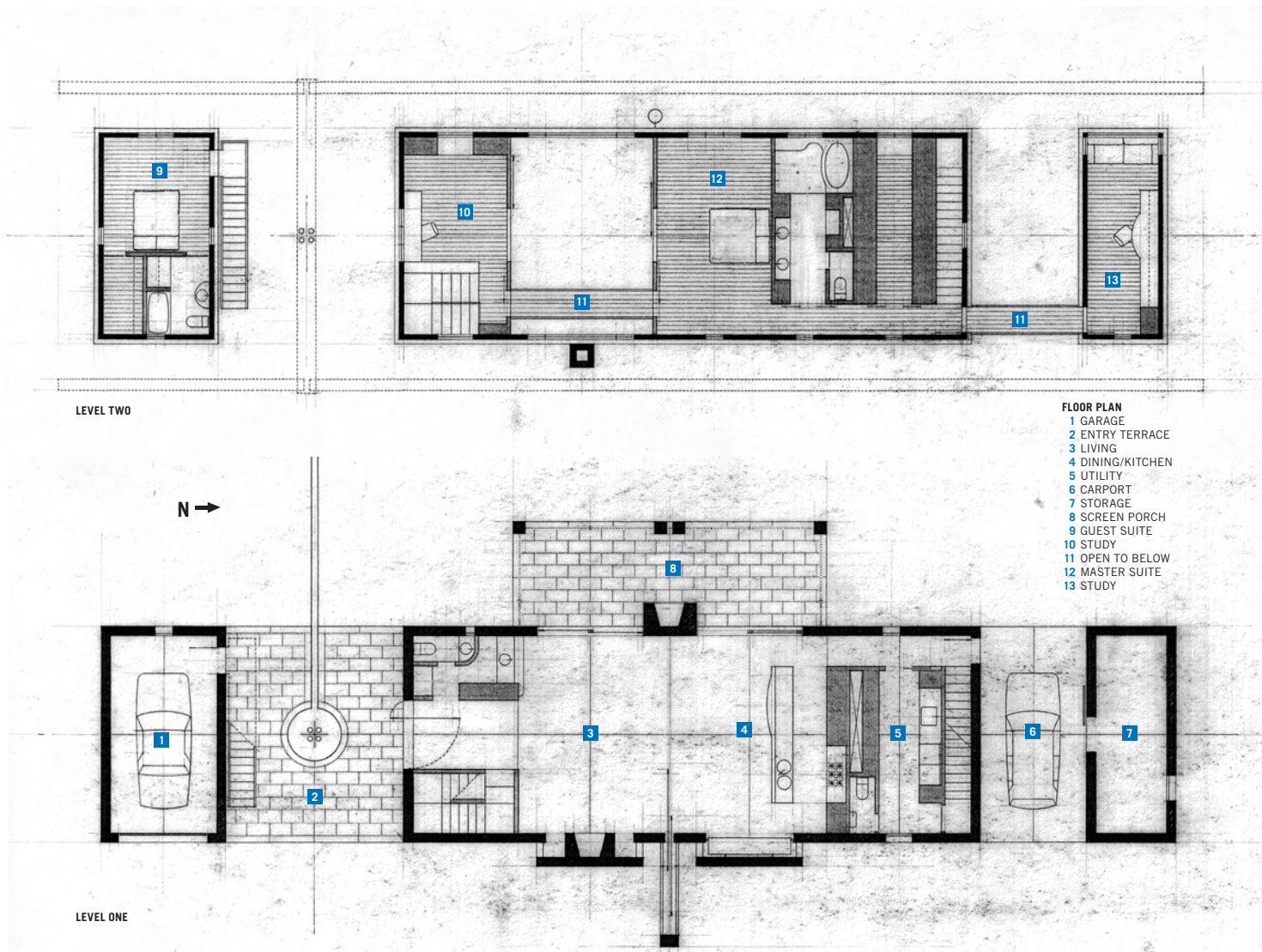
AS A CHILD, THE OWNER remembers living on this site, especially the pond. Years later when it became available she acquired the property and gave architect Max Levy, AIA, a simple program for a house—a master bedroom, two studies, a guest suite, a screened porch, and the stuff to tie them together. The result is a remarkable building, a long two-story volume one room deep sited between a quiet curving North Dallas street and a pond settled in a gentle bowl in the land. The house at first glance recalls a classical villa or country manor. Its long front (street) side faces the road directly, complete with a graveled semi-circular drive; the back (garden) side opens to almost Virgilian views of studied naturalness, trees, and mown grass sloping to the little lake in the middle ground.

But this house does not separate front from back, street from garden; it connects them. We quickly see the long volume is really three distinct volumes arranged in a row under a single gabled roof. Perhaps it's a main house and two out buildings; or a pair of very well-bred "dog-trot" vernacular houses of the American South; or a single house with two of the breezeways so popular (and effective) around mid-century; or maybe it's a row of tall rooms with two of them removed. Whatever its origins, the organization works beautifully. We are immediately drawn to one of the voids in the overall volume, revealing the landscape and pond beyond. A cluster of downspouts occupy the center of this space and are poised to spill water into a cistern-like pool with the overflow running down a precise concrete channel across the lawn and into the pond—nature's water cycle made visible. The elements gathering rain—half-round gutters, the array of downspouts, and the cistern—form a virtual fireplace and chimney in reverse, bringing the product of the sky to a concentrated point in the middle of a space which is itself a room in reverse. This space—linking the city to nature, sky to earth, open to closed—forms the entrance; the door is incidental.

Inside is another two-story volume, a more enclosed variant of the entry space, which is the living, dining, and kitchen area. One side of this room holds the hearth and oblique views to the street, while the opposite side gives directly to a long screened porch—a veranda really—which is an alternative living and dining area surrounded by the bucolic vista. Again, each space or room connects the two sides of the site by view and light. A garage and guest suite make up the separated volume at the entry end of the house, while a carport, storage, and study connected by an open bridge make up the other. The linear sequence of rooms and passages is different on the two levels, creating a remarkable combination of spatial settings and experiences within the clear logic of the planning system.

The materials and assembly continue the spirit of the house's organization in a very direct way: that is, a simple schema producing rich variations. The major surfacing materials—ground-face concrete block on the lower level, lightly stained Douglas fir tongue-and-groove siding on the upper, and treated galvanized ("Paint Grip") sheet steel for the roof and ceiling volume—are brought together within a narrow range of hue and value.





The materials read more by comparison of their subtle textural and tonal qualities than by strong contrast, much as the variety of spaces in the house is perceived within the linear order of rooms. Add to these materials the polished concrete floors and the zinc-coated rainwater system, and the whole presents a moving eloquence aspiring to a condition of grays, letting the owner's possessions and nature itself occupy the rest of the palette.

An architecture of subtle distinctions requires a strong design capability at all building scales and the intellectual consistency to drive ideas and then edit them. It also requires superb craft. In fact, the most remarkable virtue of this house is the poetic thoughtfulness at all levels, from the site to the materials to the joining of those materials. Each detail has been thought out and assembled consistent with the whole, but without the "totalized" architectural vision that precludes any but the designer's own formulation of the visual universe. We can all think of contemporary houses in which the odd piece of furniture or even a spotted

sink becomes an act of subversion. This house is resolved without being resolute.

This kind of architecture is very rare for three reasons. It is hard to do, demanding talent, sensibility, and a superior attention span from the architect. It needs an excellent builder devoted to getting things right. And it requires an owner who appreciates and wants an architecture of thoroughgoing quality. The last of the three may be the most elusive. As a friend once remarked, "Clients get professional services; patrons get architecture." Being a patron is not about money; it's about understanding, participation, and enthusiasm. Being a patron is not easy, especially today.

The realtor's notion of "curb appeal" dominates so much of our architectural culture—communicating desirability from outside and at a distance, without the effort of leaving one's car. Popular media and the profession's own press contribute their share to superficial expectations for architecture. What I'll call "blurb appeal" also relies on limited time and effort from the viewer/reader

and a certain distancing from the complexities of a building and its ideas. Gestural one-liners, historicist drag images, and buzzwords are faster and easier than communicating deeper considerations. How often do we visit a building first seen in the media and leave disappointed by the disconnect of overall ideas from the scales of occupancy and its own making?

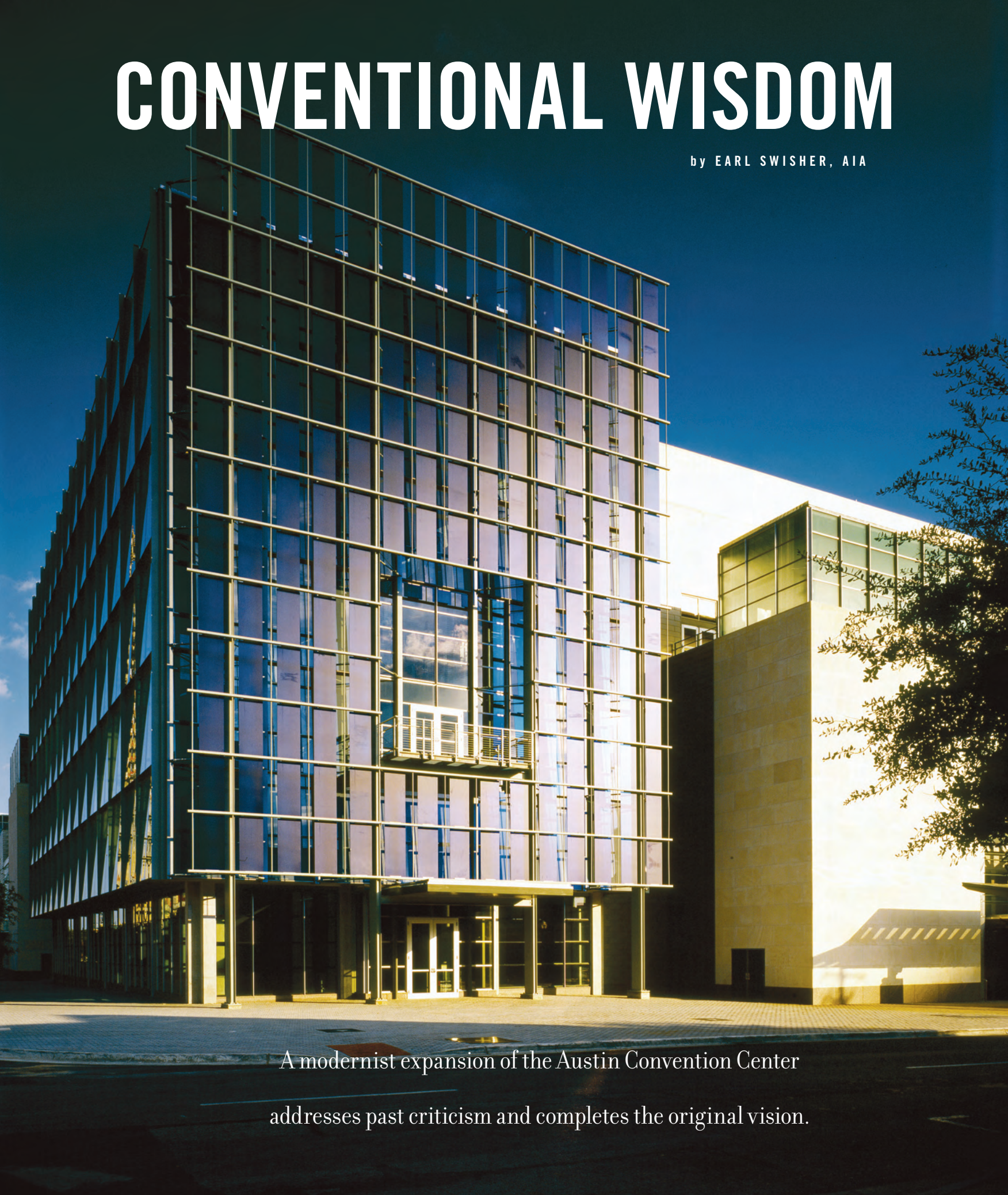
Max Levy's House by a Pond goes against this grain. It is immensely welcome. **T**

Edward M. Baum, FAIA, practices architecture in Dallas and teaches at UT-Arlington, where he was architecture dean from 1987 to 1999.

RESOURCES CONCRETE COLORING: L.M. Scofield; CONCRETE BLOCK SEALER: ProSoCo; MASONRY UNITS: Texas Building Products; LIMESTONE FLOORING: Custom Stone Supply; SLATE COUNTERTOPS: Burlington Stone; METAL STAIR RAILS: Julius Blum & Co.; WATERPROOFING AND DAMPPROOFING: American Colloid; WOOD DOORS AND FRAMES: Quantum; WOOD WINDOWS: Pella; TILE: Ann Sacks; PAINTS: ICI Dulux, Cabot Stains

CONVENTIONAL WISDOM

by EARL SWISHER, AIA



A modernist expansion of the Austin Convention Center
addresses past criticism and completes the original vision.



PROJECT Austin Convention Center Expansion, Austin
CLIENT City of Austin Management Services
ARCHITECT Page Southerland Page
PROJECT TEAM Matthew Kreisle III, AIA; Lawrence Speck, FAIA; Brett Rhode; Charles Tilley; Ken McMinn
ASSOCIATE ARCHITECTS Cotera Kolar Negrete & Reed; Limbacher and Godfrey Architects
CONTRACTOR SpawGlass Contractors
PROJECT MANAGERS Gilbane Building Co./Faulkner Construction
CONSULTANTS Architectural Engineers Collaborative (structural); Boner Associates (audio/visual/acoustics); OTM Engineering (data communications); JEAoustics (HVAC sound control); Rolf Jensen & Associates (fire protection); Trinity Engineering Testing Corp. (geotechnical); fd2s (signage); The Landscape Collaborative (landscape design); Kroll Schiff and Associates (security system design); KLV Engineering (MEP); Jack White & Associates (roofing)
PHOTOGRAPHER Tim Griffith

SELDOM DOES AN ARCHITECT have the opportunity to return to an earlier project and, literally, expand the building's strengths while simultaneously addressing its perceived weaknesses. In the case of the Austin Convention Center, Page South-

erland Page of Austin (with support by local teammates Cotera Kolar Negrete & Reed Architects and Limbacher and Godfrey Architects) was granted that opportunity. With the wisdom and skill possible only with such a rare revisitation, the architectural team has realized the complete vision of a project begun more than a decade ago.

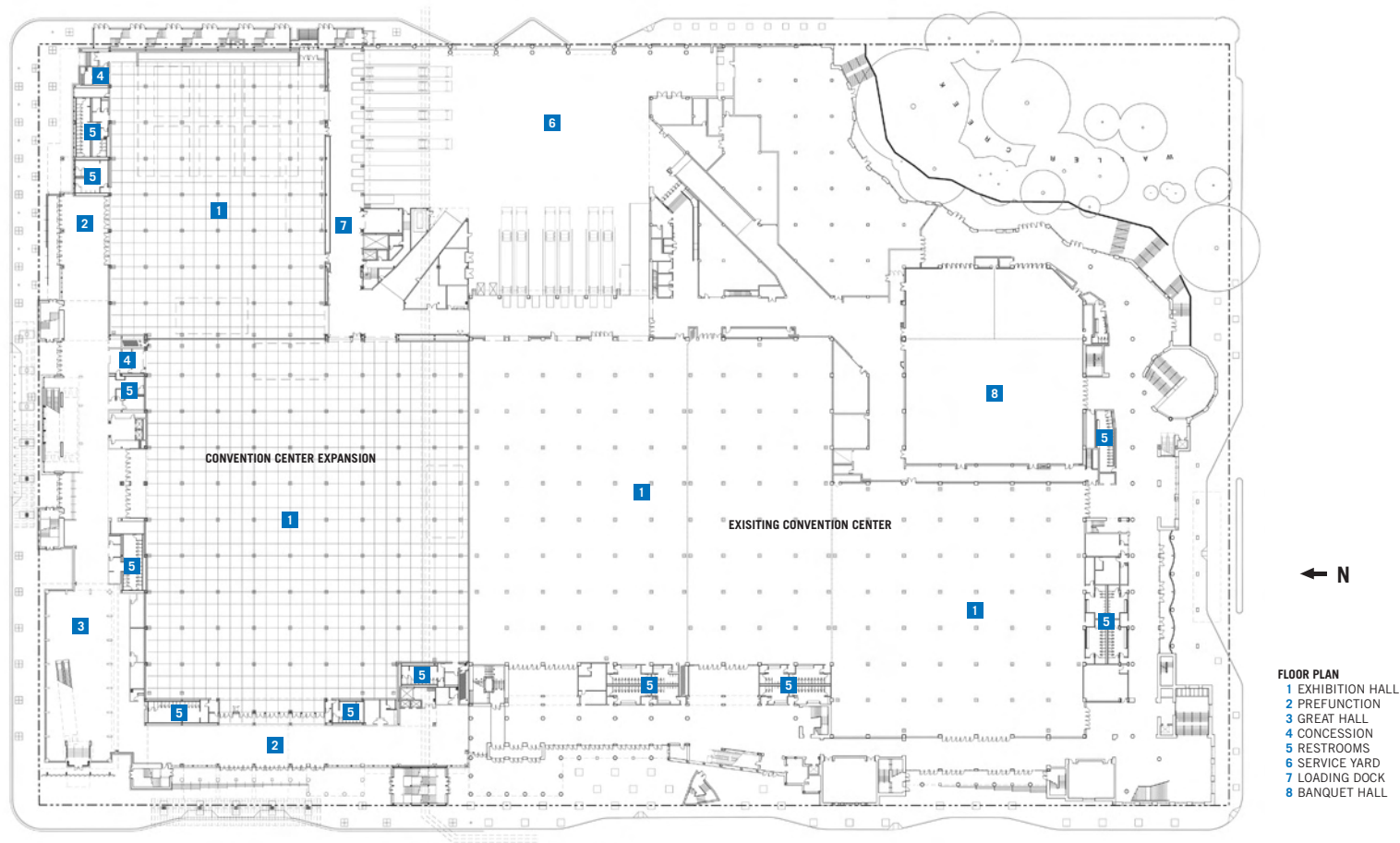
First opened in 1992, the original convention center was the product of an architectural collaboration that included Page Southerland Page, Villalva Cotera Kolar, Ellerbe Becket, and Lawrence Speck, FAIA, then architecture dean of the University of Texas. That project won a 1992 TSA Design Award. Still, some Austinites held strong—and less laudatory—opinions about the building, including criticisms of its site selection, its entry orientation, and not least of all, the varied design and material treatments of its facades.

Requiring a large footprint—404,000 square feet, with adjacent sites available for future growth—Phase One was sequestered in the southeast quadrant of downtown along a semi-improved urban creek channel. As a result, conventioners sometimes felt isolated from the downtown's most

popular entertainment district just three blocks north. But most of the negative reviews of Phase One stemmed from the mixed material palette and the project's elongated facades, aspects of the design meant to respond to the diverse types and scales of structures surrounding the site.

Fast-forward 10 years: The heyday of Austin's high-tech bubble has redefined the city's image, and Speck, who subsequently vacated the dean's office and joined the firm of Page Southerland Page as design principal, has teamed with PSP colleagues Matthew Kreisle III, AIA, as project principal, and Brett Rhode as project designer to double the size of the Austin Convention Center.

What seems clear upon a recent tour of Phase Two is that the new project ultimately benefited from the issues raised about Phase One's design. While Phase One blended modernism with Texas regionalism, Phase Two exhibits an uncompromisingly modernist sensibility. The solid massings of Phase One's tooled limestone walls which dominate the scale of the window openings—in reference to Central Texas architectural traditions—now coexist with Phase Two's dramatic expanses



of glass and metal curtain wall. Even where stone is used in the expansion, its smooth texture reads as less stonelike. In general, the skin of Phase Two is taut, more regularly modulated, and more refined. However, some materials used in Phase One – for example, the metal horizontal wall shingles and the two-tone window finishes of champagne and clear anodized metal – are repeated in the expansion, and successfully knit together the two phases. Through the use of new massing elements – namely, the glass-enclosed atrium at the northwest corner and the stone-clad exterior stairtowers on the north side – the large scale of the building has again been effectively modulated. These new elements refer to, yet without attempting to duplicate, corresponding exterior corner features of Phase One—the octagonal stone rotunda at the southeast and the rectangular stone palazzo at the southwest. Each of these elements articulates the building’s corners and serves as points of reference for its occupants.

The new atrium, or “great hall,” was designed to accommodate large gatherings and, by facing towards downtown, to function as the convention

center’s singular ceremonial entry. While the perceived public entrance to the original building was somewhat ambiguous to users, the atrium is clearly understood as the facility’s “front door.” Further emphasizing the new “front door” is an art installation of blue glass panes and photovoltaic panels mounted over the atrium’s west-facing curtain wall. Designed in conjunction with New York artist James Carpenter, the installation generates enough solar electricity to power 25 homes.

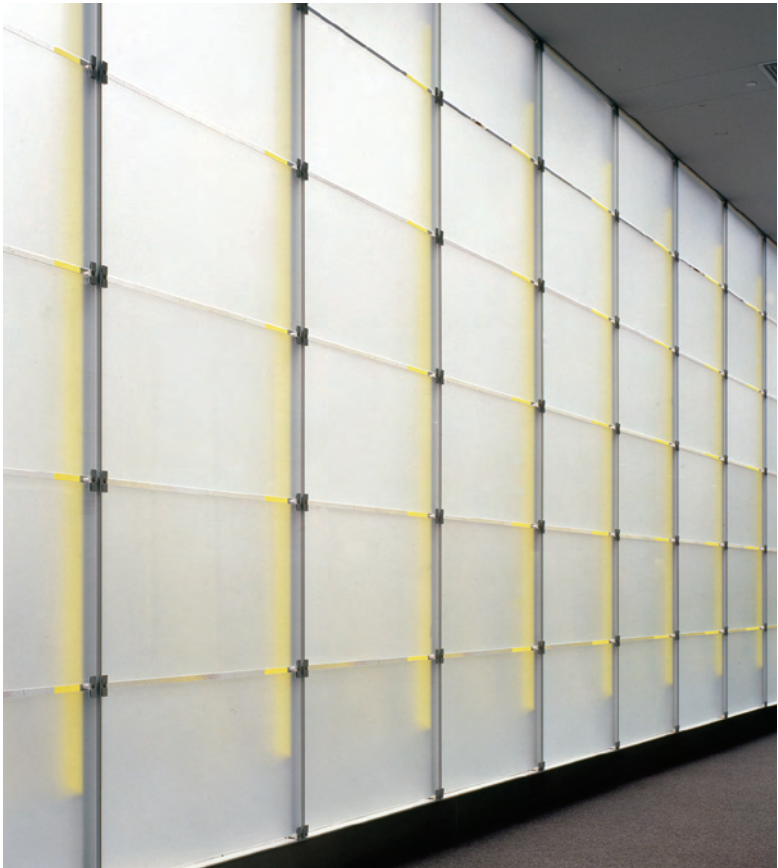
The immense atrium space – 92 feet tall, 62 feet wide, and 140 feet deep – is certainly an architectural and structural tour de force. Based on a structural concept by Ove Arup and Partners of New York, the atrium was developed, detailed, and executed by the Austin-based Architectural Engineers Collaborative. According to Chuck Naeve, structural engineer for the expansion, the entire weight of the two “shingled” glass curtain walls is carried by the 90-foot-tall steel-box columns that also support the atrium’s roof.

In almost every instance, the design team has realized Phase Two in a way that learns from and is referential to Phase One. The end result is a second

award-winning project that blends with its predecessor but boldly expresses its individuality. **T**

Earl Swisher, AIA, is the principal of the Austin office of The Lawrence Group Architects.

RESOURCES CONCRETE REINFORCEMENT: Alamo Iron Works; CONCRETE MATERIALS: Rainbow; CAST-IN-PLACE ARCHITECTURAL CONCRETE: Architectural Concrete Associates; PRE-CAST AUTOCLAVED AERATED CONCRETE: Texas Contec (MPI, dist.); STRUCTURAL STEEL, FLOOR DECK, AND ROOF DECK: Cives Steel, Beck Steel; STEEL ERECTION: Peterson Beckner Industries; CMU: Southwest Concrete Products; LIMESTONE: Texas Quarries; GRANITE: Cold Spring Granite; STEEL STAIRS: Structural Solutions; ARCHITECTURAL WOODWORK: Quality Woodwork Interiors; WATERPROOFING AND DAMPPROOFING: Southwest Sealants; METAL SHINGLES: Berridge; RAINSCREEN METAL PANEL: Southern Architectural Systems; ROOFING: Siplast; SKYLIGHTS: Skylights Over Texas; STEEL DOORS AND FRAMES: Southern Systems; SMOKE CONTAINMENT DOORS: Ed Flume Building Systems; ALUMINUM CURTAINWALL: Kawneer; WALKABLE LAMINATED SAFETY GLASS: St. Gobain Glass Exprover; ACOUSTICAL WALL PANELS, INTERIOR METAL CLADDING, AND GLASS SCRIM WALLS: Environmental Interiors; LAMINATES: Wilsonart; WINDOWS: Steelite; CARPET: Karastan





ANCESTRAL ARCHIVE

By responding to the local Hispanic community's heritage,
a new reading room connects to more than just a library.

by ED SOLTERO, AIA





PROJECT Marcos B. Armijo Library Addition, El Paso

CLIENT City of El Paso, El Paso Public Library

ARCHITECT Alvidrez Architecture

PROJECT TEAM David Alvidrez, AIA; Cesar Molina; Ryan Molloy; Enrique Spencer; Stephanie Conrad; Rene Aguilar

CONTRACTOR Dantex Construction Company

CONSULTANTS Ponce Engineering (structural); Alpha Engineering (MEP); Fluid Systems (mechanical and plumbing); Gonzalo Aguilar Engineering (electrical)

PHOTOGRAPHER Fred Golden

EL SEGUNDO BARRIO (the Second Ward) in south-central El Paso is well known by the many poor immigrants who enter the United States from Mexico via this sector of the border. The neighborhood is typically the first place *los emigrantes* arrive, and they often settle here. In fact, in the early twentieth century the Second Ward was a haven for Mexicans who fled the oppressive dictatorial regime of Porfirio Diaz. Then, unscrupulous housing developers took advantage of the ravaged refugees camping out in makeshift tents along the Rio Grande and shoved them into crowded, squalid tenements before they had a chance to ponder their options. A large number of these tenements remain, although the miserable conditions have been improved through community development grants.

Everyday life in these *vivienda* housing units inspired the design of the Marcos B. Armijo Library Addition, a 4,200-square-foot infill project between a gymnasium and a branch library, that opened early this year. Cesar Molina, project designer and manager for Alvidrez Architecture, made several visits to el Segundo Barrio where he observed daily life there and came to better understand the character and scale of the buildings, particularly how the public courtyards play a central role in the community. Molina says he challenged himself "to reinterpret the intrinsic beauty found in the simple structures."

An additional challenge for Molina was to incorporate two existing murals painted by well-known local artist Carlos Callejos on walls bordering the project site. One of the works, "Children's Minds Unlock The Secrets of the Universe," is a monumental depiction of outer space exploration in which icons of ancient Aztec civilization mingle with modern-day astronauts. The imagery symbolically links a rich history with a future of infinite potential.

The journey into the library addition actually begins outside the library, within the simple



forecourt created by the 20-foot setback. The forecourt is crowned by a *sombrilla*, a shade structure common in the Southwest, reinterpreted in the form of a modern overhanging flat roof. Oversized concrete blocks set within this “internal oasis,” to use the designer’s words, subtly attract children as a playscape while an image of a floating Aztec priest — a section of the mural isolated in the forecourt — beckons them inside.

Entrance is through the existing library. Once inside the new 22-foot-tall volume, the subtle manipulation of space is endless. Sculptural cabinetry clad in a light oak veneer overcomes its utilitarian purpose by highly articulated openings set at varying positions. These not only serve as shelving for books, but as spaces for children to frolic in. The floor-to-ceiling murals are the wall finishes and a carpet of neutral color covers the floor. The decision to leave the existing masonry exposed in the interior recreates the material character of the communal courtyards within the neighborhood’s housing complexes.

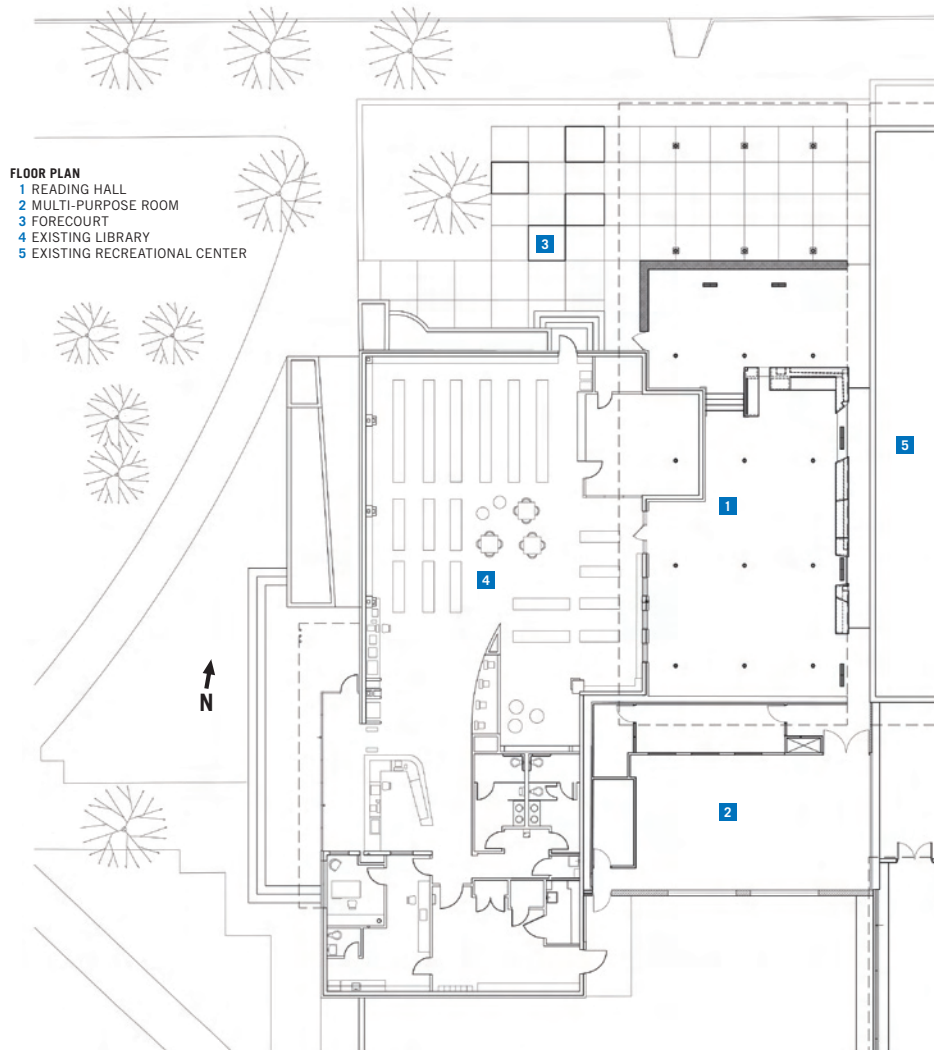
Changing light conditions, visible through carefully placed openings, are a refreshing alternative to windowless interiors common to many public libraries. Some windows are set high to mitigate outside noise and thereby enhance the contemplative ambience of the space. Clerestory windows and a skylight running the length of the main mural tempers the intense natural light falling on the artwork.

A tall, slender colonnade supports the floating ceiling plane clad in painted gypsum board and somewhat reminiscent of ancient hypostyles. The use of three structural supporting columns mimics the rhythm of those depicted in the mural at the rear of the space. The extreme height of the volume metaphorically hints at the boundless and featureless daytime skies of West Texas.

Both the residents and the library staff have embraced this wonderful new public room. Local visitors to the space are simultaneously reminded through both the murals and the simple architecture that the Second Ward — and specifically the tenements — remain the ancestral archival depositories of their collective memories, but more importantly are inspirational catalysts for future generations. **T**

Ed Soltero, AIA, is a contributing editor of *Texas Architect*.

RESOURCES MASONRY UNITS: Featherlite; METAL DECKING: Vulcraft; RAILINGS AND HANDRAILS: Julius Blum; ARCHITECTURAL WOODWORK: Nevarez Millwork; BATT AND BLANKET INSULATION: Johns Manville; METAL DOORS AND FRAMES: Steelcraft; ENTRANCES AND STOREFRONTS: Kawneer; UNIT SKYLIGHTS: Viewpointe Skylights; GLAZED CURTAINWALL: Kawneer





JEWEL BOX FOR BARGAINS

A simple kit of inexpensive parts breathes new life
into a shopworn space in a non-descript strip center.

by DAN WIGODSKY, AIA





PROJECT Retail Prototype: Goodwill, Austin
CLIENT Goodwill Industries of Central Texas
ARCHITECT Team Haas Architects
PROJECT TEAM Stan Haas, AIA; Michael Guarino
CONTRACTOR Rizzo Construction
CONSULTANTS Architectural Engineers Collaborative
 (structural); Bay & Associates Consulting Engineers (MEP);
 Development Associates (regulatory/life safety)
PHOTOGRAPHER Michael Osborne

IN CONSIDERING THE FUTURE of Goodwill, Jerry Davis, president of Goodwill of Central Texas, sought to establish an appropriate image for the 100-year-old company. Although the traditional view of Goodwill is, in Davis' words, "old clothes and handicapped people working," in reality Goodwill is a serious retail concern that sells recycled clothing and household goods.

Davis realized that architecture might help transform that old image by "branding" Goodwill much like other national retail chains. He also recognized that to chart a successful course for

Goodwill he needed an architect who could analyze the company's constraints and respond with an appealing design. "Everything is designed by somebody, whether good or bad, cheap or expensive," Davis said recently, adding, "We could not afford not to have an architect."

The embodiment of Goodwill's retooled image is its new shop in Austin's Tarrytown neighborhood, the first store built using a new prototype designed by Team Haas Architects of Austin.

Team Haas was originally hired to design Goodwill's Austin headquarters. However, after preliminary discussions with the client, the architect decided that conceptual schemes for the administrative offices were dependent on a corporate identity communicated via its retail stores. The firm was then hired to produce a study of the company, and to design a prototype for future stores in Central Texas.

According to the handbook generated by Team Haas, the conceptual design for a prototypical Goodwill store "is composed of a limited kit of

parts consisting of the 'retail box,' an entry canopy, and the drop-off. The basic building is a simple, inexpensive box. Entry and donation drop-off locations are additive elements which are positioned to capitalize on site specific orientations, which may produce corner, left or right, or central entries." The entry has three possible forms—the porch (or loggia), the billboard, or the screen.

At the Austin store, the predominant view from the main street corner is of the porch. Since the building forms one leg of an existing L-shaped strip center, the porch clearly defines the store and makes it visible. The prototype handbook describes the porch as follows: "This additive part from the building kit is both a protective canopy for the main entry, and an opportunity for signage and illumination. The canopy should be no more ponderous than the structure of the 'retail box' itself, and should be transparent or translucent to let the 'box' show through. The canopy should, however, be imposing enough to be recognizable from the road, and provide enough 'face space' for



the Goodwill logo and graphics.” Additionally, in an important gesture, the porch roof slopes back to drain onto the store building’s roof, making the porch roof more visible from the street and parking lot, and allowing it to function as a reflector for nighttime lighting.

The porch structure is off-the-shelf steel pipe assembled simply with welds and bolts. The intentional “retail factory” appearance expresses the Goodwill’s mission of putting people to work, and the “industrial shed” detailing reinforces the simplicity and honesty of the company. (In Austin this slightly “funk” image appeals to a broad spectrum of local clientele.) Also, the simplicity of the canopy design allowed it to be erected in one day.

A second, clearly defined, freestanding element faces the side street. As described in the handbook, the entry screen “...is a folded plate which is principally thought of as a signal to the road. Reading ‘GOOD’ on one face, and ‘WILL’ on the opposite face, the screen becomes a sign, an optical game, and a signature for the simple box behind it.”

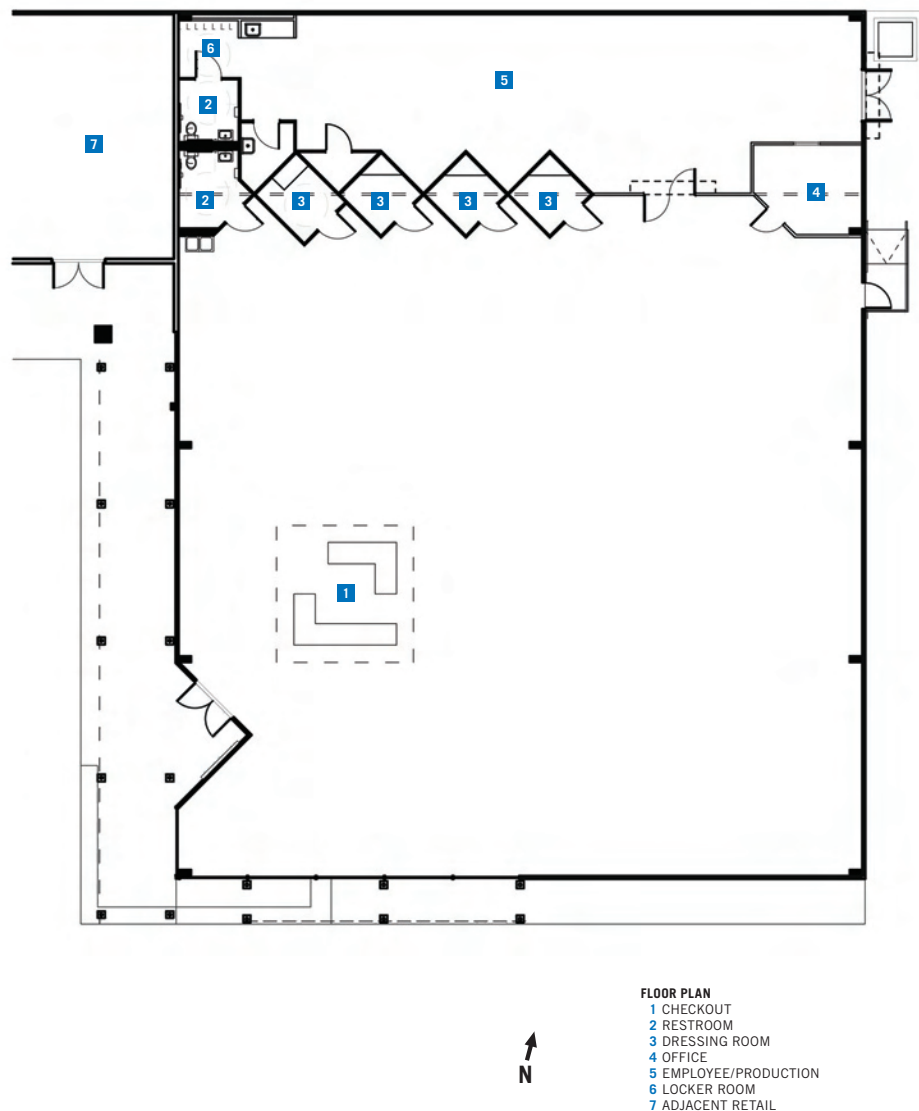
At the front doors, galvanized metal panels create a reflective surface which calls attention to the entry. Main exterior walls have ample glazing, which allows views into the building and encourages the transition from outside to inside. The glazing also functions as intentionally understated display windows.

Similar to Old Navy and Gap stores, the prototype’s interior is understated to focus attention on the merchandise as well as to minimize finish-out costs. The steel structure is exposed, and painted pale gray, to give a background “framework” to the space. The lighting is simple and bright, with linear fixtures helping to zone the interior.

The prototype has not only accomplished a successful branding of the store; according to Jerry Davis, sales are up more than 10 percent. In fact, the store now does three times the national average of sales per square foot. Importantly, people enjoy bringing items to the shop for donation as well as to shop. The architect has taken a run-down space in a non-descript strip center and has created a jewel box for retail that is simple, bright, and pleasant. As emphatically stated by Davis, “Architecture and good design have everything to do with the moving forward and the success of the business.” And besides, he said, “the architects were fun to work with.” ■

Dan Wigodsky, AIA, is principal of his own firm in San Antonio.

RESOURCES LAMINATES: Formica; PAINTS: Sherwin-Williams; GLASS: PPG Sorex; POLYCARBONATE GLAZING: Polygal; STOREFRONT: Armalite; PERFORATED METAL: McNichols; ROOFING AND WALL PANELS: Butler



Inspired by the sleek lines of exotic cars,
a simple commercial building transcends
its bedraggled neighborhood in Bellaire.



SPECULATIVE SUCCESS

by MARK OBERHOLZER, AIA



PROJECT Round Valley Texas Office Building and Garage, Bellaire

CLIENT Round Valley Texas LLP

ARCHITECT Architect Works Inc.

PROJECT TEAM Donna Kacmar, AIA; Lonnie Hoogeboom, AIA,
Rosanne Ramos; Stuart Smith

CONTRACTOR SpawMaxwell Company

CONSULTANTS PDR Corporation (interior); James Austin Engi-
neers (structural); Karen Rose Engineering and Surveying
(civil); Jones Engineers (MEP)

PHOTOGRAPHER Charles Smith, AIA

BELLAIRE IS A SMALL INCORPORATED CITY surrounded by Houston. Primarily residential in character, many of the city's commercial areas are located on wedges of land created by a diagonal road that slices through the otherwise orthogonal streets. Within one of these commercial zones, Donna Kacmar, AIA, has created a beautifully detailed building that both fits into and challenges its context.

Although the building program was straight-forward — a simple, one-story lease space — the owner also wanted to use one quarter of the space as a garage for his exotic cars. Kacmar credits the owner's interest in architecture to his appreciation of car design.

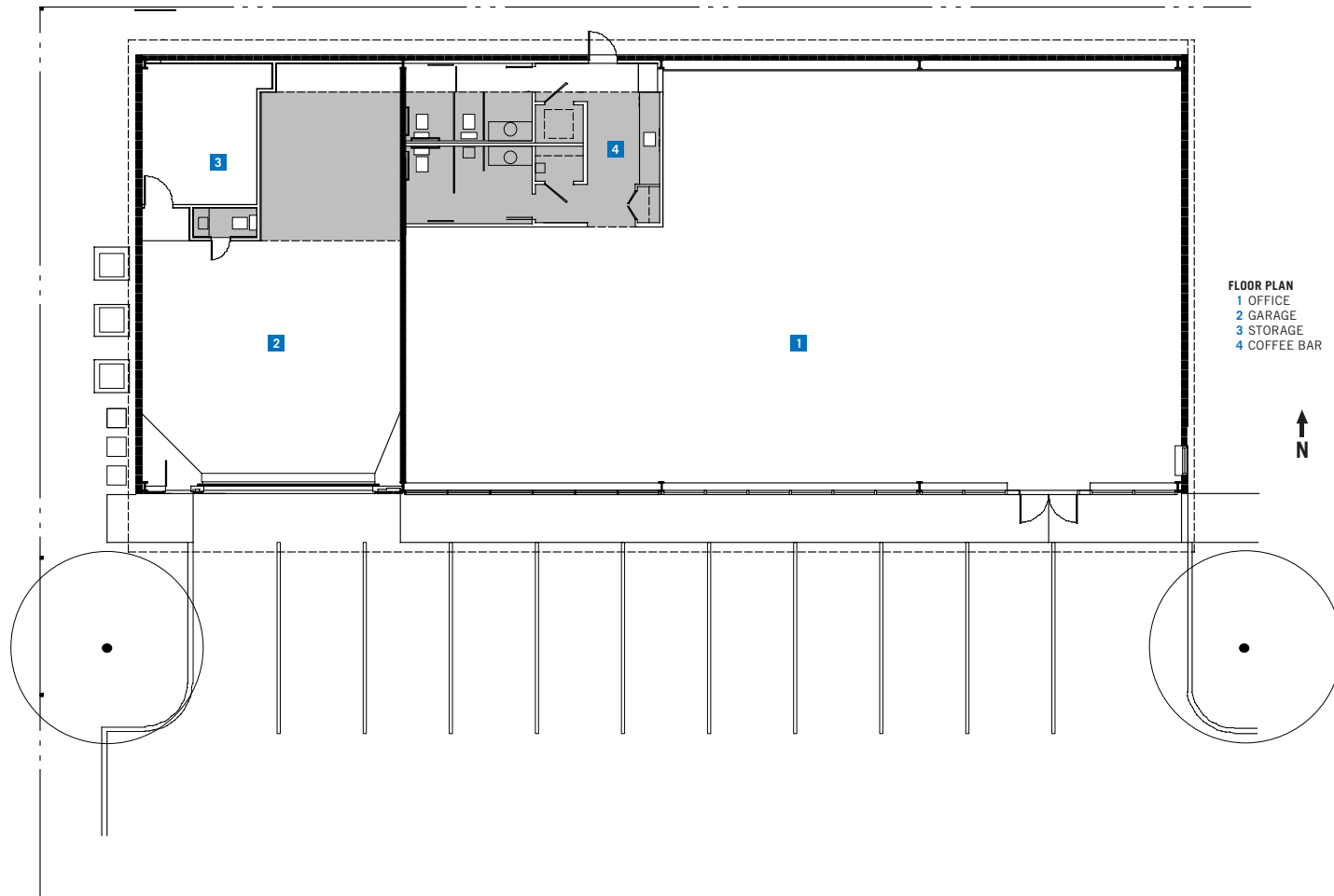


A simple rectangle in plan, the building is a rigid steel frame structure clad with structural clay tile on three sides and storefront glazing on the fourth side. The glazing continues around the building above the clay tile, forming a continuous clerestory between the walls and the roof. The clerestory provides views of the sky for the building's occupants while avoiding the somewhat shabby views of the immediate context that includes vintage strip centers and pot-holed parking lots.

The building's roof is a prominent feature, projecting on all sides to shade the clerestory windows. The slope of the roof of the owner's Ferrari caught Kacmar's eye, so she echoed that angle in the slope of the simple pitched roof. A similar attention to detail pervades the site, from an elegant horizontal board fence screening the backside of a neighboring shopping center to the warm shade of gray applied to the party wall of an adjacent building.

Except for a garage door to one bay of the building, the only other opening into the front of the building is a large pair of mahogany doors set into an expanse of glazing. The interior of the build-





ing derives its character from the materials and structure of the exterior. The rigid frame is left exposed and painted black, marking the rhythm of the structural bays. Walls of reddish clay tile — considered utilitarian in the 1960s and found in several neighborhood buildings — form the elegant transverse walls of the building and separate the lease space from the garage.

Within the main interior space, the only walls that extend upward to the level of the ceiling are the walls of the service core that includes the lavatories and kitchen. These high walls enclose the building's air handlers, leaving the rest of the space an open volume. The building's continuous clerestory glazing reappears dramatically in the women's lavatory, located on the exterior wall. Rubber countertops and stainless steel partitions in the lavatories are another nod to the exotic cars parked nearby.

With its exposed ductwork and stained concrete floors, the building is unabashedly utilitarian yet also refined in detail. Rather than installing a dropped ceiling, Kacmar placed crisp rectangles of gypsum board that appear to float on the black-painted underside of the roof structure. These white rectangles, referred to as "clouds," provide a light surface that reflects the ambient lighting

in the room without obscuring the structure of the building.

Although the building has no signage, a small square window facing the street includes an inside frame deep enough for a sign and recessed lighting. This built-in sign is indicative of the architect's straightforward approach to the building. While embracing the simplicity of both program and structure, the building nonetheless manages to impart a distinctive character in its use of material and precision of detail.

Currently leased to enthusiastic tenants, the building suggests that speculative ventures need not be boring or conventional to be successful. In fact, the placement of this building among its bedraggled neighbors is refreshing and encouraging. **T**

Mark Oberholzer, AIA, teaches at Rice University's School of Architecture and practices with the Wittenberg Partnership in Houston.

RESOURCES MASONRY UNITS: D'Hanis Clay Products; METAL MATERIALS: Delta Metal Products; INSULATION: Owens Corning Insulation; ENTRANCES AND STOREFRONTS: Guardian; GYPSUM BOARD: National Gypsum Company; MILLWORK: Bobrick

MODERNIST TREASURE

by TOM TRENOLONE, ASSOC. AIA

Crisply detailed
and quietly hidden
in suburban Dallas,
a small residence
shines with subtle,
humble restraint.



B-10002



B-1410



B-10075



B-10590



B-10756



B-10170



B-7026



B-1454



B-10600



B-10192

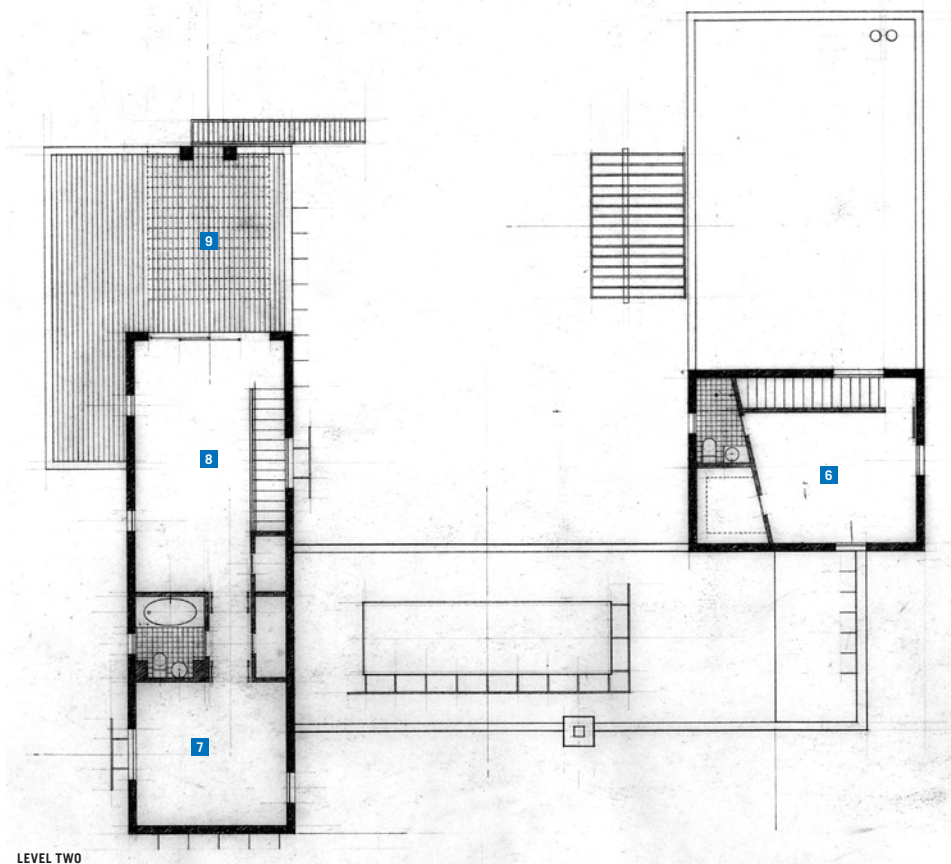
STAMPED STEEL LEAVES



PROJECT Sunlit House, Dallas
 CLIENT Barbara and Larry Glazer
 ARCHITECT Max Levy Architect
 PROJECT TEAM Max Levy, AIA; Svend Fruit, AIA; Marc McCollom
 CONTRACTOR John Hardy
 CONSULTANTS Bill Walker (structural); Mesa Design Group
 (landscape); NGL Design (interior design)
 PHOTOGRAPHER Charles Smith, AIA

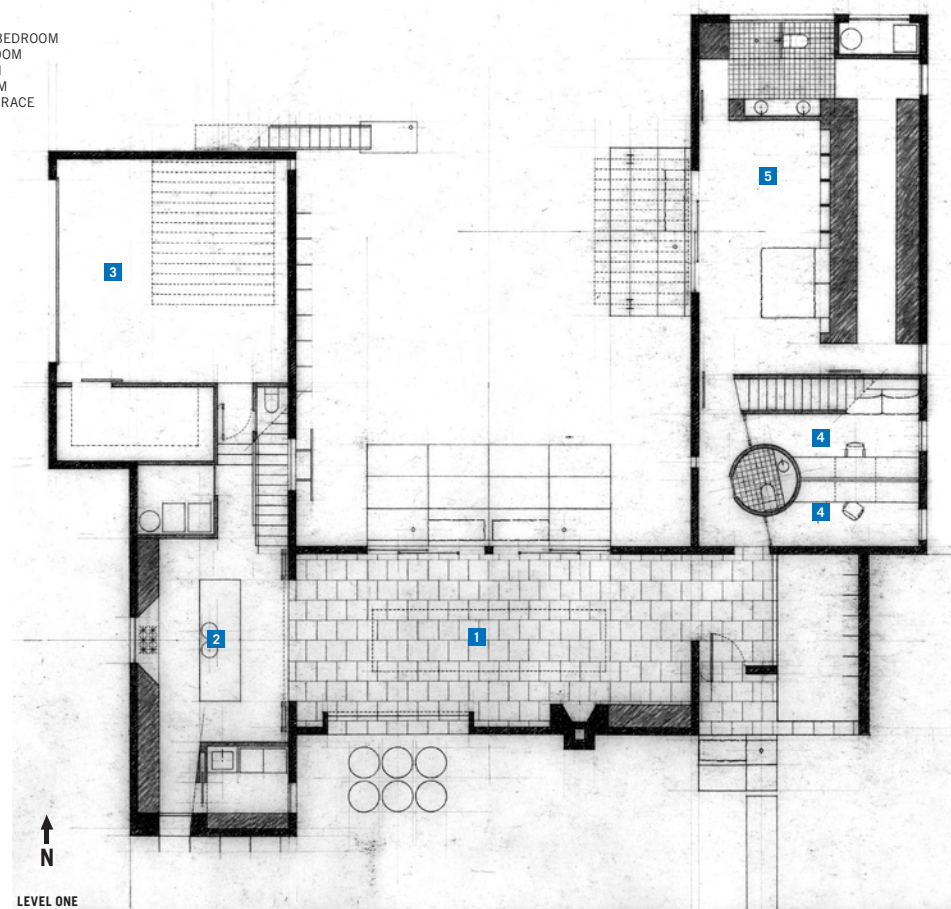
NORTH OF THE CITY along the Dallas Tollway, tucked away at the edge of Bent Tree Country Club, is a quiet and humble ambassador of modernism. The Sunlit House by Max Levy, AIA, sits amidst a neighborhood of “nice” suburban homes.

The house is small, relative to its context, only 4,000 square feet. This minimal size, provided Levy the opportunity to design an elegant entrance into what is not always a welcoming neighborhood context, at least where modern architecture is concerned. A beveled wall marks the datum for the general setback from the street. A crushed granite motor/tree court serves to double the home’s setback from the street and nobly genuflect to the adjacent homes. The home’s material palette is minimal and uses a subtle range of warm-gray colors that work to “relax” the otherwise white composition. Primarily Dryvit and concrete, the exterior is accented with wonderful steel and bleached redwood sunscreens. The crisp detail of the screens, with their carefully chosen fasteners, creates an engaging and functional contrast against the plainspoken geometry of the home’s overall form.



LEVEL TWO

- FLOOR PLAN**
- 1 LIVING/DINING
 - 2 KITCHEN
 - 3 GARAGE
 - 4 STUDY
 - 5 MASTER BEDROOM
 - 6 GUEST ROOM
 - 7 BEDROOM
 - 8 PLAYROOM
 - 9 ROOF TERRACE



LEVEL ONE

The simple geometry plays an important role, as it becomes the canvas. Levy sought a “genuine regional expression” (Gropius would be proud) by incorporating arrays of metal castings of various leaves oriented vertically on 13-inch shafts mounted to walls at the front, the main entry, and the courtyard. The ever-present Texas sun becomes an artistic consultant as she paints her shadows while traveling the sky. The wonderful castings have been liberated from an ordinary existence, adorning the likes of fireplace screens, and have been transformed into a daily art exhibition.

The plan is composed of three components—a two-level volume on the east side, a two-level volume on the west side, with a main living area in between. The two-level rectangular volumes are oriented with their short sides set parallel to the street which greatly reduces the impact of their mass on the streetscape. The living area serves to connect these two volumes, allowing for a utilitarian separation of public and private spaces. The eastern volume consists of home offices and the master suite at ground level, with a guest bedroom on the second level. The western volume houses the kitchen and garage on the first level, with a media room, study, and sundeck on the second level. The three components combine to create a classic courtyard that has been raised from the original grade to maximize the views of the fairway to the north. A generous clerestory set atop the living area allows for daylighting and becomes a focal point from the street. A low-set, long, horizontal window accents the front of the house, creating a connection between the owners and visitors and neighbors while maintaining a level of privacy. The top of this window serves as a buffet in the dining area.

The interior is primarily white, but subtle color applied to smooth plaster defines certain spaces—a soothing sky blue on the living room ceiling, unobtrusive terra cotta in a hallway under a ceiling of warm yellow.

The house, a treasure hidden in a suburban jungle, is an exceptional model of what can be created with the most average of construction materials and a modest budget. **T**

Tom Trenolone, Assoc. AIA, practices architecture with RTKL in Dallas.

RESOURCES CONCRETE COLORING: L.M. Scofield; LIMESTONE FLOORING: American Limestone; METAL MATERIALS: Central Steel; EXTERIOR INSULATION AND FINISH SYSTEMS: TEIFS; MEMBRANE ROOFING: Carlisle; METAL WINDOWS: Petersen Corporation; WOOD WINDOWS: Pella; TILE: Ann Sacks; PAINTS: ICI Dulux, Cabot Stains; RUBBER FLOORING: Johnsonite





URBAN/SUBURBAN HYBRID

Two Austin townhouses defy increasing density
and create space on a constrained suburban site.

by CHRIS KRAGER, ASSOC. AIA



PROJECT Twin Peaks, Austin

CLIENT T.E. Kolenda

ARCHITECT M.J. Neal Architects

PROJECT TEAM M.J. Neal, AIA; Thomas Bercy; Powei Chen;
Joseph Winkler; Justin Rumpeltes; Viviane Vives

CONTRACTOR M.J. Neal Development

CONSULTANT Jerry Garcia (structures)

PHOTOGRAPHERS Viviane Vives; M.J. Neal

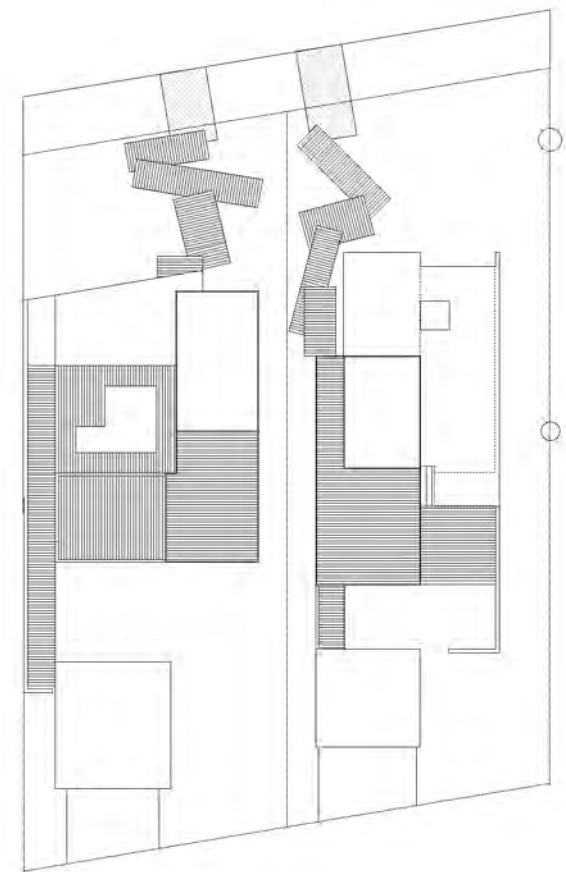
LIKE MANY OTHER AMERICAN CITIES, Austin has seen a significant increase in central city development in the past five years. The realization that Austin cannot sustain the continued stretching of its urban infrastructure has led to such initiatives as Smart Growth and Traditional Neighborhood Development. These initiatives have led to relatively low-risk residential development guided primarily by builders erecting traditional housing or “soft-loft” projects priced at the top end of the market.

However, instead of relying solely on the high-end of the economic spectrum, cities such as Austin have the opportunity to deal with — economically, architecturally, and socially — the urban phenomenon of centripetal growth with innovative residential typologies. Moreover, placing suburban houses in quasi-urban environments is essentially irresponsible and results in a lost opportunity for more creative solutions.

With his Twin Peaks project, M.J. Neal, AIA, set out to challenge the unimaginative builder model with a “urban/suburban hybrid.” The problems he faced are neither unique to Austin nor without historical precedent (think of Arabian courtyard houses and urban townhouses): How to design stand-alone single-family residences with the amenities of the suburban home within neighborhoods of increased density, and how to provide residents a comfortable level of isolation on a constrained site while allowing controlled engagement with the public realm?

To successfully address these issues, a building must become an exercise in spatial economy. This Neal accomplished in Twin Peaks with choreographed movement around articulated service masses. The two buildings are essentially vertical tubes with which Neal has taken an additive/subtractive approach. Additive is service function (the central stair/storage element) and subtractive are the moments of respite (screened porches and decks). Surprisingly, while these are not large buildings (1,600 sf of air-conditioned space and 1,000 sf of exterior space), they accommodate much more than one would expect.





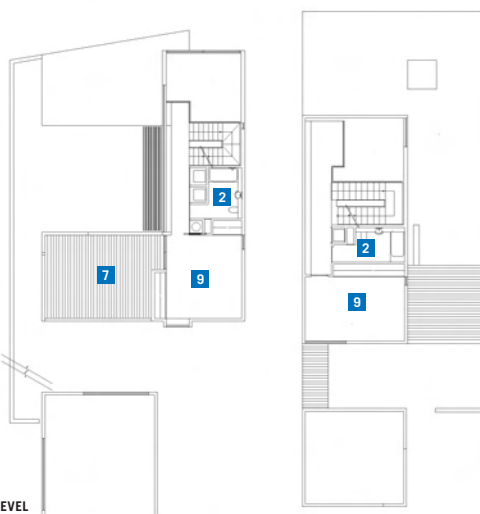
SITE PLAN



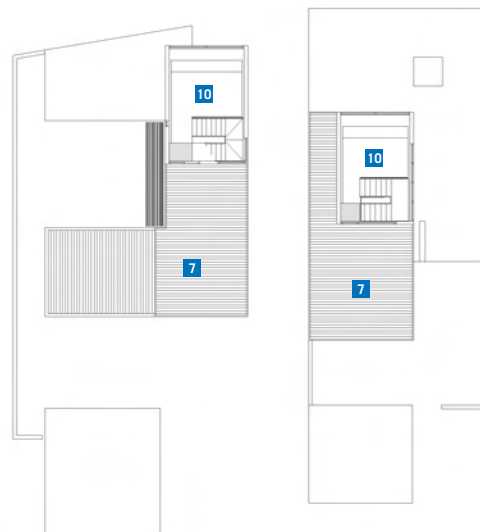
- FLOOR PLAN**
 1 BEDROOM
 2 BATH
 3 KITCHEN
 4 LIVING
 5 DINING
 6 SCREEN PORCH
 7 DECK
 8 CARPORT/GARAGE
 9 MASTER BEDROOM
 10 STUDY



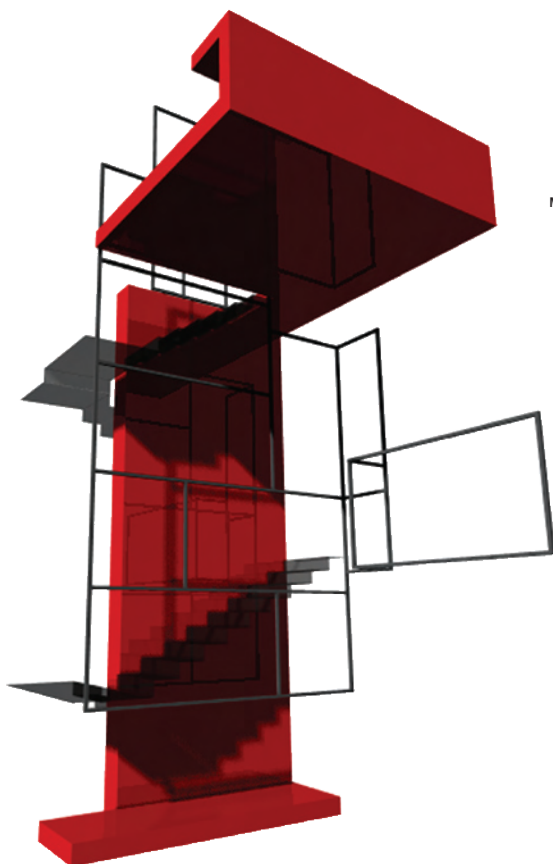
GROUND LEVEL



MID LEVEL



UPPER LEVEL



The complex interlocking of interior/external space and programmed space is organized around multi-functional vertical elements. Shown here, the highly sculptural elements serve as storage units, built-in furniture, HVAC housing, and floor and wall surfaces.



Neal assembled this new typology with innovative technologies — SIPS panels, steel/mdf cabinets, catalyzed polyurethane finishes, high-velocity HVAC system, and boat-building plywood, to name a few — and off-the-shelf materials that he customized to varying degrees. As a prototype the buildings were a working experiment, with all of the foibles one would expect with such a process. The buildings are at once complex and elegantly simple. (As anyone who has attempted to build “simply” is aware: simple must be careful, and is most often considerably more expensive.) Many times what Neal anticipated as being matter-of-fact ended up costing more money and taking more time. To his credit, Neal executed those tasks as originally planned rather than opting to cut corners.

When viewed on an initial approach, the exterior of Twin Peaks cuts a distinctive and striking profile in its southside Austin context. The houses, clad in copper and Hardiplank, are handsomely proportioned and nestle comfortably in the site’s mature trees. Each level has an adjoining exterior space which is as generous as the interior and provides a variety of perspectives—to the neighborhood, back to the building, and finally, through the trees. Garages located off the alley have studio apartments above, which provide the density this suburban typology requires.

The structures were intended to create sculptural spaces and are definitely experienced as such. The placement of fenestration emphasizes this through the figural nature of the windows and the consideration of light. Upon entering, one is immediately aware of the nested nature of the space and the layered procession that is about to unfold. The stairwell/furniture element dominates and vertically perforates the space. As a centerpiece it is striking. The material/structural logic of the building reveals itself often, partially a result of economics and partially as an architectural device through instances such as the exposed two-story SIPS panels in the living room and the delicate steel and perforated metal stair.

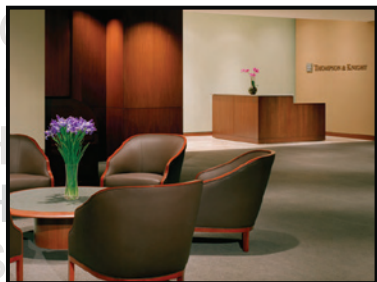
These are markedly masculine buildings with spare and minimal surfaces. Light is the arbiter and animator of the space, dynamically re-rendering concrete, steel, and lacquer over the course of the day. The material palette is bold and specified with a conscious eye toward juxtaposition: for example, the exposed OSB, a material rarely visible in finished buildings, set adjacent to the hyper-finished cabinet reinforces the presence of the central mass. The color and finish of this surface, which continues upward to form the third-level floor, lends a slightly whimsical quality to the space and gives it a pied-a-terre/bachelor pad ambience. Like the perforated metal that forms the stair, OSB is not the material experience the average person expects and I suspect this to be purposeful on Neal’s part. A necessary material uniformity is established with the trim and secondary cabinets through the use of a single paint color.

The fact that this endeavor occurred speculatively lends additional merit to Neal’s vision. At a critical moment in American urban development the initiative to act is unfortunately lacking in our discipline. Innovation and quality cannot be expected from builders responding to market forces. The Twin Peaks project is bold and assertive, and while its material and language may be challenging, it should be applauded as much for the model it suggests as its energy and dynamism. **T**

Chris Krager, Assoc. AIA, is a principal of krdb in Austin.

RESOURCES MASONRY UNITS: Featherlite; ARCHITECTURAL METAL WORK: Crippen Sheet Metal; COPPER SIDING: Crippen Sheet Metal; COPPER SCREEN: Howard Wire Cloth; ALUMINUM: Alcoa; STRUCTURAL INSULATED PANELS: Creative Panel Solutions; SIDING: James Hardie Building Products; METAL DOORS AND FRAMES: Alenco, Metal Craft; METAL WINDOWS: Alenco; TILE: Daltile; PAINTS: ICI Dulux, Pittsburgh, Sherwin-Williams

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continued from page 20

Stonehenge or the Moai of Easter Island waiting for an explanation. Good luck.

I think Doug saw the automobile, at least from the '50s on, as having had more impact on architecture in America than architecture had on the automobile. But other Americana intrigued Doug, such as hygiene products and packaging, refrigerators, cowboy boots, TV sets, time capsules, road kill, sofas, ad infinitum. In his dreams all would be reborn, reformed, or re-themed.

I, like an amazing multitude of people that called Doug brother, was delighted to periodically receive packages from him containing thoughts, ideas, dreams, and schemes of things in the works or things to come. I can only hope that, like a note in a bottle thrown into the sea, there is within the vastness of the reliably unreliable post office more Mail Art to come.

Pete Eichenlaub works with Bailey Architects in Houston.

Curvilinear beauty rendered in chrome, the 555-foot-tall "Spirit of Houston" was envisioned by Michels, industrial designer Peter Bollinger, and sculptor Cybele Rowe to rise above Memorial Park with an inspirational gesture for all of Houston. Image courtesy Michels Bollinger Incorporated with Cybele Rowe.



continued from page 21

development by DSGN Associates, made of Styrofoam, aluminum, and gesso, portrays a complex series of buildings in an abstract yet convincing way, surrounded by beautiful wire trees.


Levy contends that one of the virtues of models is that they "force you to slow down." Indeed, they do require more work on behalf of the viewer than a rendering or fly-by animation: it is necessary to squint and crouch to really understand them. Aside from their obvious merit as a design tool, models

impart a sense of alchemy to the architect's work that seems increasingly rare. And that, to quote a famous crafts advocate, "is a good thing."

Starting Places/Architects' Study Models is scheduled to travel to the former Museum of Modern Art of Fort Worth, 1309 Montgomery Street, later this year.


Greg Ibañez, AIA, a vice president of Gideon Toal in Fort Worth, is the firm's director of design.

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The Amon Carter's expansion places Johnson's original jewel box front and center.



Updated Masterpiece

by CANAN YETMEN

Johnson's latest expansion
of the Amon Carter Museum
triples the exhibit space
yet maintains the focus
on his original portico.

PROJECT Amon Carter Museum Expansion, Fort Worth

CLIENT Amon Carter Museum

DESIGN ARCHITECT Philip Johnson/Alan Ritchie Architects

ARCHITECT OF RECORD Carter & Burgess Architects/
Engineers

CONTRACTOR Linbeck Company

CONSULTANTS Datum Engineers (structural); Blum Engineers
(MEP); Carter & Burgess (landscape and civil); Richard
Jansen Architects (art storage systems); Gordon Anson
(lighting design); L.L. Jane Mills (retail design); Quenroe
Associates (installation)

PHOTOGRAPHER Gordon Trice

"THE WEST IS NO LONGER quite as wild and woolly as some non-Texans believe..." observed *Architectural Forum* in March 1961 on the opening of Philip Johnson's Amon Carter Museum. The restrained and distinguished building ushered Fort Worth's entry into the world of high-profile architecture, and changed "Cowtown's" profile and relationship to its glitzy neighbor forever. Perched on a bluff west of downtown, the museum's distinctive portico with its tapered columns of shell

limestone became an instant landmark. It was elegant, worldly, and distinctive; a piece of cultural sophistication in an unexpected place.

More than 40 years later, while other architectural landmarks have taken their place around it, the Carter maintains its position as the quiet patriarch of Fort Worth's architectural wonders. Originally conceived as a repository for Amon G. Carter's collection of western art, the museum's holdings had grown from 400 works in 1961 to more than 240,000 in 1999. Despite two additions (also designed by Johnson) in 1964 and 1977, the museum was able to exhibit only one – tenth of one percent of its collection – one of the nation's premier collections of nineteenth and twentieth century American paintings, sculpture, and works on paper – at any given time.

The museum was in the undoubtedly unique position of embarking on an addition project with both its founding president and original architect leading the process 40 years after the original building was designed. Amon Carter's daughter Ruth Carter Stevenson, who still serves as the



museum's president today, had invited Johnson to design the original building. She, along with her brother, approved Johnson's very first scheme back in 1958. This began Johnson's 40-year relationship with the Carter. In the late 1990s, Stevenson again turned to Philip Johnson, FAIA, now principal of Philip Johnson/Alan Ritchie Architects, and asked him to design an expansion that would accommodate the museum's collection, programs, and staff for the next 50 years. "Over the years the collection had grown, but not the spaces in which to display it," says the museum's director, Rick Stewart. "We felt the number one priority for the expansion had to be more galleries."

The Carter's addition faced one major limitation: the site at the intersection of Camp Bowie Boulevard and Lancaster Avenue was tapered and fairly constrained. Johnson was very clear about his vision for the building's massing, so architect of record Carter & Burgess worked closely with staff to program the functional spaces prior to the initial concept design by Johnson/Ritchie. Carter & Burgess conducted departmental interviews,

assessed space usage and needs and created a master zoning plan for the internal renovation and building expansion. Chuck Nixon, AIA, vice president-principal of Carter & Burgess, recalls, "We were challenged to separate the wants from the true needs given the constraints of the site and limited area we were working with. By identifying certain support activities that could move to a remote location a few blocks from the museum and moving the central plant essentially underground at the far northeast corner of the site, we were able to accommodate all of the critical functions and expand the gallery and support spaces to greatly enhance the museum's mission."

To allocate maximum attention to the museum's exhibition needs, art care, and handling spaces meant the architects had to squeeze every available inch from the program. The two earlier additions would be removed and the new program would add a total of 90,000 square feet to the 19,000 square feet of the 1961 original. This effectively doubled the museum's available space and created more than 28,000 square feet of gallery space, adding

(Left) Light from the lantern dome animates the new entry atrium. (Right) Allowing more of the museum's masterpieces to be displayed was the central focus of the addition.

almost 20,000 square feet to the original. The addition includes a 160-seat auditorium, paper conservation laboratory and freezer/cold storage, photography storage, improved and expanded library and research facilities, a larger retail space, and an additional public entrance on Lancaster Avenue.

Johnson's design goals were to give his beloved Carter museum a presence and he was thrilled at the opportunity, after having lived with the build-

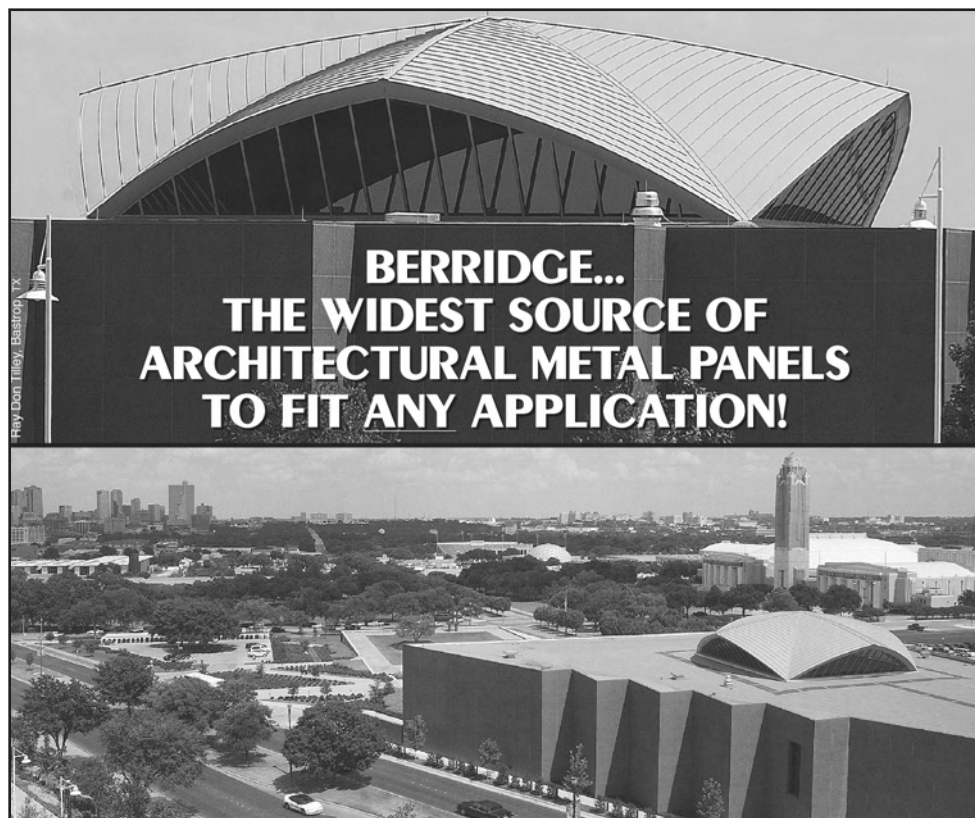
ing for 40 years, to create a timeless addition to the jewel box of the original. Johnson and Ritchie's design kept the architectural focus on the original building, which remains unchanged, by adding a simple elegant volume that appears like a background behind it. Effectively Johnson's original building is recast into the role of magnificent entry porch to the undeniably contemporary building. The simple triangular form with minimal fenestration is clad in exquisite brown granite that

perfectly complements the Texas shellstone on Johnson's facade for the original building. This particular granite, Narjan, quarried in Saudi Arabia and fabricated in Italy, was selected for its consistency and uniformity of color. It was carefully honed to achieve a matte luster that brings out the depth of color without adding excessive reflectivity that would overpower the original building, or distract drivers along this heavily trafficked intersection. The most distinctive architectural feature of the addition is a lantern dome above the new entry atrium, which peeks over the top of the building and provides the addition's main source of natural light.

The interiors flow seamlessly from the original galleries to the new spaces along a subtle incline barely noticeable to visitors. The atrium, which serves as the entrance hall for the addition's entrance off Lancaster Avenue, is the interior's most dramatic experience. Here the lantern has its full effect, bouncing natural light off its plaster sides down to the atrium walls and reflecting into the adjoining galleries. Although protecting the art works from natural light is paramount, this ingenious solution allows for ambient light to flow into the galleries without hitting any artworks directly. This pleasantly light and spacious environment follows visitors throughout the addition, which is unexpectedly expansive and generous despite its intimate design. The museum has gained three times the exhibit space, and through careful planning, four times the linear wall space, which allow 700 to 800 objects to be displayed at one time, compared with only 200 before the addition.

When the Carter opened in 1961, museums were considered hallowed monuments to culture and art. Today's museums are expected to be interactive, and actively educational where technology allows for a new kind of "experience." Robert Workman, deputy director of the Carter who served as the project manager and guided the process from pre-programming through completion, says the greatest accomplishment of the addition is its ability to accommodate the museum's expanded education and public programs. "The new facility allows us to try new things in terms of education and the increased capacity is making the art more accessible. The building is helping us to achieve the museum's potential," says Workman.

To meet the 50-year needs of the facility within the expanded footprint required a great deal of flexibility as part of the design. It is outfitted with infrastructure for new technology that can be retrofitted as needs warrant. All HVAC, power, and data supply are located in a fully accessible ceil-



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The addition flows seamlessly from the original museum space.

ing grid, allowing them to be dropped down into the galleries as needed. Floor loads are 300 lbs. to allow for compact storage, and a topping slab on top of the structural slab allows for changing the flooring materials with ease, providing additional flexibility within the existing footprint.

Indeed, attendance at the newly renovated and expanded Carter rose from 90,000 visitors in 2000 to 165,000 in the 12 months following the reopening, and including 30,000 participants in the museum's new interactive tour. More than 15,000 visitors each year are students who benefit from the Carter's Teaching Resource Center, which provides teachers throughout north Texas with educational guides, videos, and images to use in connection with a visit to the museum. The museum's staff is thrilled with the new building's focus on displaying its collection. Says Workman, "The art in the galleries is the heart of this museum, and with the new education spaces and technical capabilities, the art experience is significantly enhanced for all visitors."

When Amon G. Carter died in 1955, his will stipulated that a museum to house his collection be established and built on a hill with a view of downtown Fort Worth. Today, Carter's legacy reaches far beyond his original 400-piece collection. With the help of its expanded and flexible building, the Carter museum has become an important center for the study of American Art, attracting, educating, and inspiring far more people than Amon Carter might ever have imagined. ■

Canan Yetmen is principal of CYMK Group in Austin.

FLOOR PLAN

- 1 GALLERY
- 2 OFFICE
- 3 RESTROOM
- 4 ENTRANCE
- 5 ATRIUM
- 6 AUDITORIUM
- 7 MUSEUM SHOP
- 8 STUDY
- 9 LOADING DOCK
- 10 READING ROOM
- 11 SEMINAR ROOM
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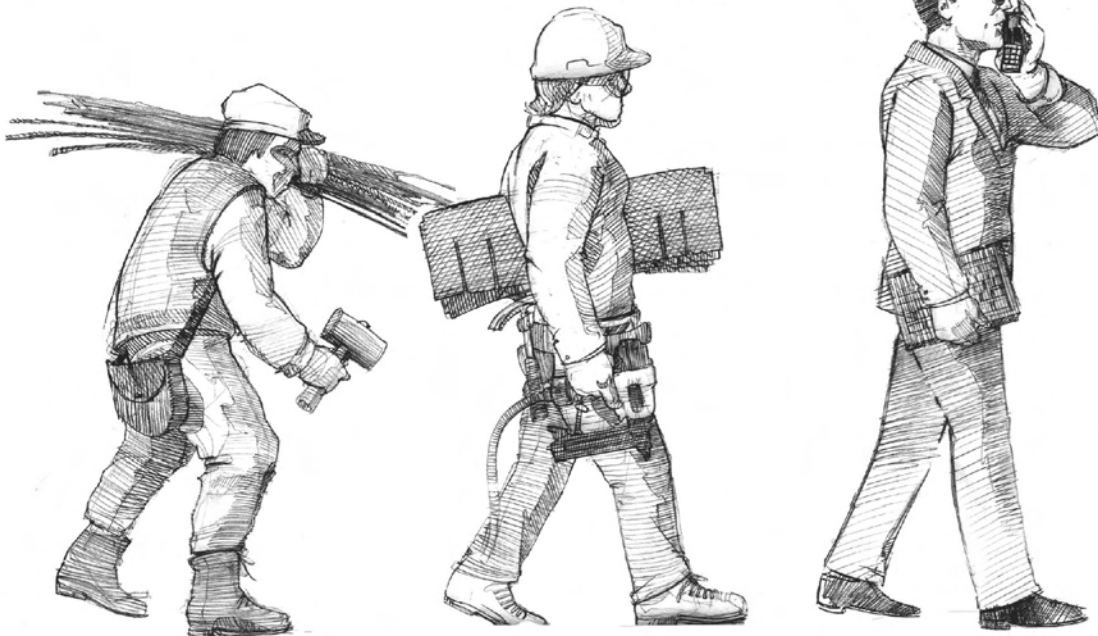
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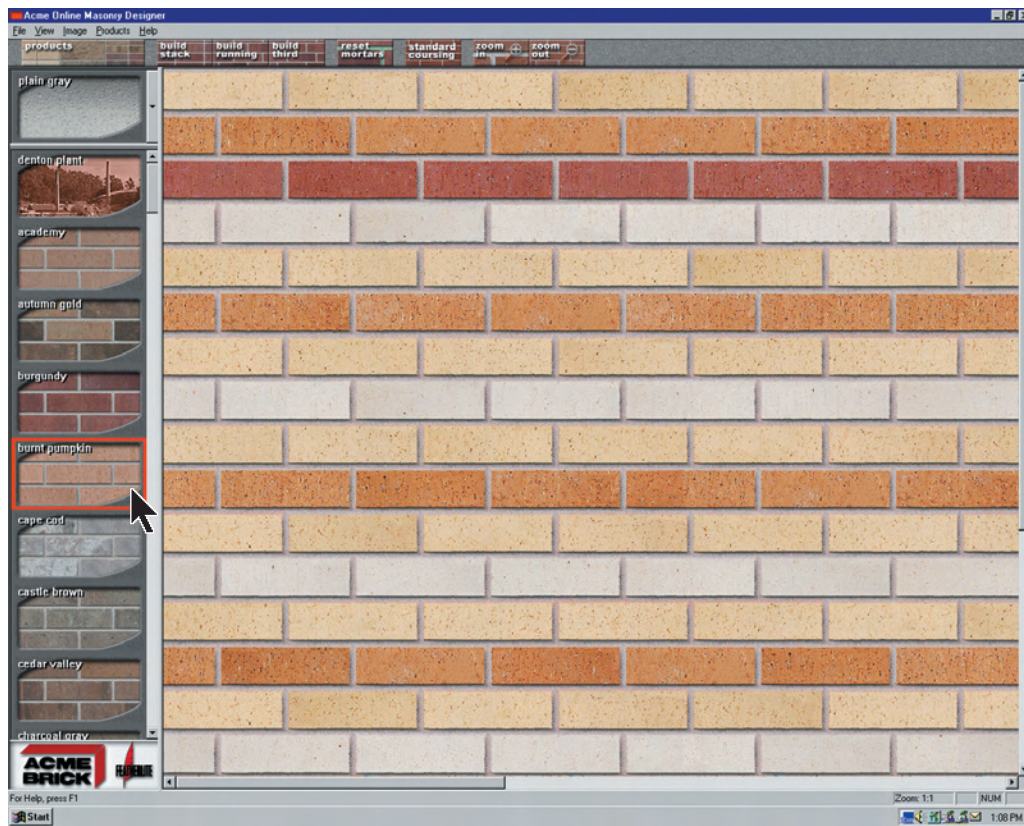


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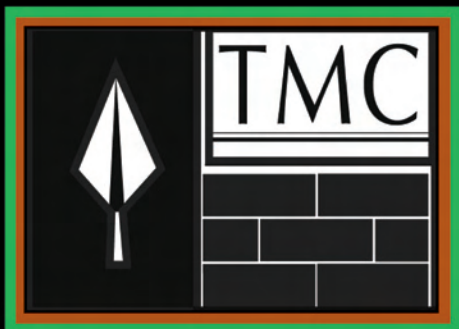
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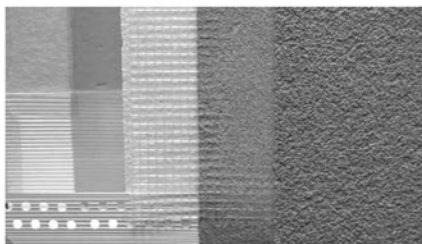
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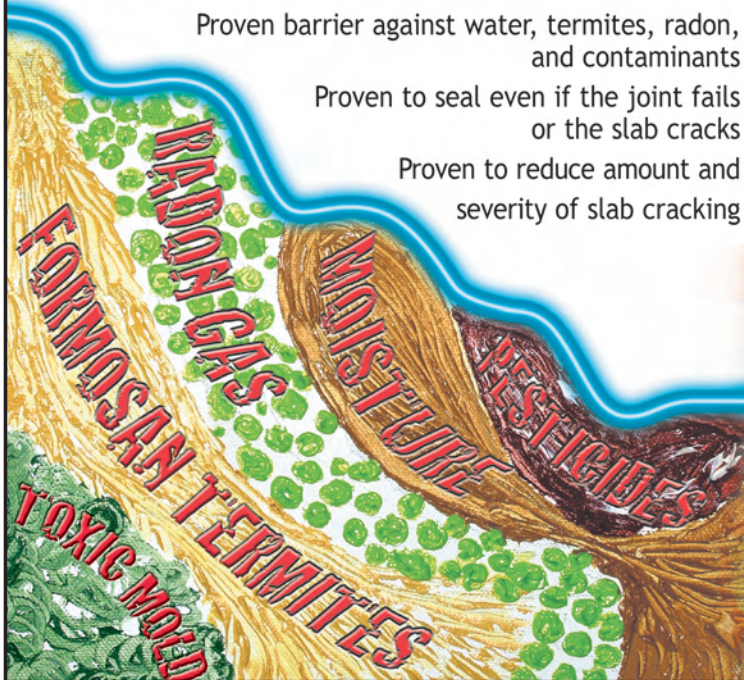
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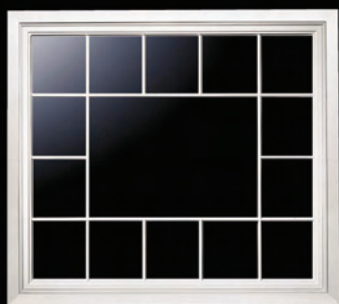
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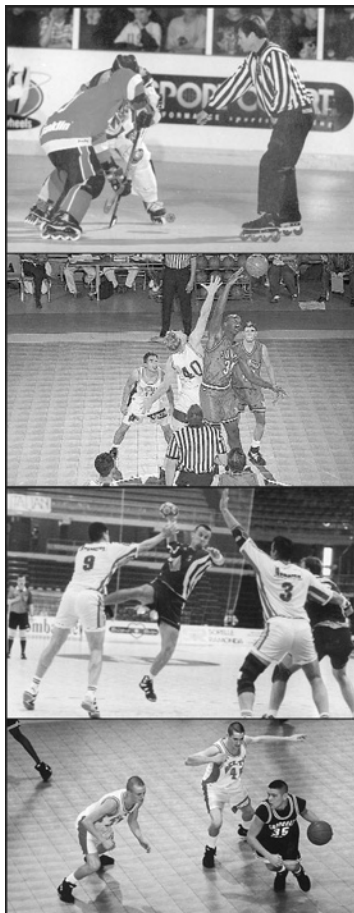
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Architectural Building Components manufactures standing seam roofing for the Gulf Coast. We offer five different profiles, soffit and trim up to 32' long. New products include 16 gage re-roof zees, 3" low slope standing seam panels, round and square one piece downspouts up to 32 feet, and 7" box gutter up to 40 feet. Lead time for orders is 3-5 days in most cases.

Architectural Leaded Glass

Booth 131
9021 Santa Clara Dr.
Dallas, TX 75218
214.827.8325 fax 214.827.8325

Architectural Leaded Glass was formed in 1979 to meet a need for original site specific art glass panels. We design, fabricate and install stained glass, beveled glass, large bonded glass, etched glass, and dalles glass panels. We have extensive experience in residential construction as well as religious facilities and commercial spaces.

Arlington Cast Stone Inc.

Booth 223
721 W. Hurst Blvd.
Hurst, TX 76053
817.284.5933 fax 817.284.1378
www.arlingtoncaststone.com

Cast Stone is a highly refined mixture of Portland Cement and graded aggregates to simulate natural stone. Combined with it's ability to stimulate or reproduce an almost limitless variety of natural stone, cast stone can be integrally reinforced with steel and precisely colored through aggregates or mineral oxides.

Armstrong World Industries

Booth 528
2500 Columbia Ave.
Lancaster, PA 17603-3001
817.281.0371 fax 717.396.4314
www.armstrong.com

Arriscraft International

Booth 802
3100 Carlisle, Ste. 125
Dallas, TX 75204
214.855.5051 fax 214.855.5254
www.blacksonbrick.com

Art Holdings

Booth 120
2025 Midway Rd.
Carrollton, TX 75006
972.701.9496 fax 972.701.9664
www.artholdings.com

Art Holdings is an intuitive, art source servicing corporate and design clients in the selection, production, framing and installation of every kind of artwork from prints to extraordinary originals

and sculptures. Our expert art consultants collaborate with clients to create planned environments that inspire and reflect their image and values.

Associated Truss & Lumber

Booth 311
388 S. Larkin
Sunnyvale, TX 75182
972.226.1973 fax 972.226.9253
www.associatedtruss.com

Associated supplies TrusSteel noncombustible cold-formed steel trusses that are easy to specify, design and inspect. Guide specs, UL and NER listings, and details are available on CD. We also provide wood & metal framing to a second inspection.

Avatech Solutions

Booth 322
4322 N. Beltline Rd., Ste. B-110
Irving, TX 75038
972.570.0007 fax 972.570.7505
www.avatechsolutions.com

Avatech Solutions, a Cornerstone Partner of the AIA, offers training, support, integration, and design automation solutions for the architecture, building, design, and facilities management markets. We work with clients to improve workflow processes and reduce bottlenecks without disrupting production.

Baten Associates

Booth 630
4557 Alta Vista Ln.
Dallas, TX 75229
214.357.9748 fax 214.353.9353

We will be displaying natural cork flooring in 12x12 and 12x24 tile both pre-finished and unfinished. All tile patterns are also offered in pre-finished floating plank 12x36. Custom colors are available. Also on display, bamboo plank flooring offered in natural tones and custom colors, and recycled vinyl flooring for commercial kitchens and sport facilities.

Beach Sheet Metal Co., Inc.

Booth 926
353 Long Creek Rd.
Sunnyvale, TX 75182
972.226.4440 fax 972.226.4441
www.beachsheetmetal.com

Beach Sheet Metal offers a complete line of beautiful hand-crafted architectural metal products, including dormers, cupolas, finials, conductors, chimney caps, venthoods, countertops, sinks, bathtubs, mailboxes, awnings and column caps. They also install standing seam metal roofs.

BellGroup Insurance

Booth 704
16980 Dallas Pkwy., Ste. 100
Dallas, TX 75248
972.581.4857 fax 972.581.4858
www.ebellgroup.com

BellGroup Insurance is an Independent Insurance Agency and Financial Services firm with offices in Dallas, Irving and Houston, specializing in Architects'/Engineers' Professional Liability Insurance.

ance as well as other property and casualty insurance, financial services and personal insurance for the profession.

Benjamin Moore

Booth 305
700 West Kearney St.
Mesquite, TX 75149
972.285.6346 x.1402 fax 888.285.6346
www.benjaminmoore.com

Best Bath by Fiberglass Systems

Booth 631
4545 Enterprise
Boise, ID 83705
800.727.9907 fax 208.342.6832
www.best-bath.com
Manufacturer of TAS/ADA-compliant roll-in and transfer showers for independent and assisted living. Available for new construction and renovation, many models feature "no recess" application, 1/2" wall thickness, and 45% ceramic finish. An architectural binder and samples available upon request at 866.841.1698 or fax request to 800.627.0929. AIA Continuing Education (HSW) classes available at no charge.

Best-Rite Mfg./Trinity Furniture

Booth 315
2885 Lorraine Ave.
Temple, TX 76501
800.749.2258 fax 800.697.6258
www.bestrite.com
www.pews.com
Best-Rite Manufacturing, dba Trinity Furniture Manufacturing, manufactures visual display products, boards and cases in addition to ecclesiastical furnishings both fixed and moveable.

Bill Roberts Sales Inc.

Booths 820, 822
4540 Bordeaux
Dallas, TX 75205
214.526.3366 fax 214.526.3367

Birdair, Inc.

Booth 619
65 Lawrence Bell Dr.
Amherst, NY 14221
716.633.9500 fax 716.633.9850
www.birdair.com
Birdair offers architectural solutions in tensioned membrane and lightweight roofing structures covering: convention centers, amphitheaters, field houses, concourses, and entrance canopies. Birdair also offers several models of pre-assembled shade structures to enhance landscapes with weather protection for pools, queue lines, cafes, etc. We also provide design/build resources for project team support.

Boise Building Solutions-Distribution

Booth 324
3930 Duncanville Rd.
Dallas, TX 75236
800.966.3334 fax 214.337.1611
www.bc.com
Boise Building Solutions Distribution will display Trex decking and railing products. Trex is composed of reclaimed/recycled hardwoods and polyethylene that is extruded into a variety of colors and sizes. Trex composite decking products are used on some of the most beautiful and highest quality decks in the United States, including The Presidential Trail at Mount Rushmore.

Boral Bricks, Inc.

Booth 720
1400 N. Broadway St.
Carrollton, TX 75006
972.245.1542 fax 972.242.8172
www.boralbricks.com
Boral Bricks, Inc. is America's largest brick manufacturer. Boral Bricks offers the largest selection of color, styles, and specialty items in the United States. Products include our Architectural Series, Special Brick Shapes, 17th Century Moulded Brick products, Boral genuine Clay Pavers, PastelCote, and our newest look, Boral Liberty Classic Stone.

Boral Material Technologies

Booth 521
45 NE Loop 410, Ste. 700
San Antonio, TX 78216
210.349.4069 fax 210.979.6110
www.boralmti.com
Boral Material Technologies is a supplier of recycled materials to building product manufacturers increasing their recycled content, reducing their environmental footprint and enhancing their performance. Boral is a leading marketer of fly ash, bottom ash, and FGD gypsum to the construction industry providing technical assistance and specification support services for architects, contractors, and structural engineers.

Brants Company, The

Booth 314
1600 W. 7th St.
Fort Worth, TX 76102
817.339.3136 fax 817.336.8257
www.brantscompany.com
The Brants Company, a Wortham Partner, is an independent, privately owned insurance agency, serving the needs of over 4000 clients. As a Wortham Partner, our organization is one of the leading firms in the U.S. and represents the world's strongest and most respected insurance companies, offering Architects/Engineers professional liability, business and personal insurance coverage, and health and life insurance bonds.

Brick & Stone Graphics

Booth 725
10310 Plano Rd., Ste. B
Dallas, TX 75238
214.343.0573 fax 214.349.4776
www.brickstonegraphics.com
Engraved brick, tile and stone is the key to your next fundraiser!

Create a walk or wall of honor or a designated memorial area that gives permanent recognition to donors and provides beauty while preserving history. The engraved brick program is an ongoing fundraiser which can be repeated as often as suits your organization.

Burke Mercer Flooring Products

Booth 924
2250 S. Tenth St.
San Jose, CA 95112
817.456.8086 fax 817.267.9918
www.burkemercer.com
Burke Mercer, an award-winning manufacturer of flooring products, combines innovative design and function in wall base, stair treads, flooring and accessories. Introducing Burke Merge, a Safetyglow photoluminescent stair tread, illuminating critical surfaces by outlining a safer exit during emergency conditions and introducing our commercial vinyl tile in wood and quarry design.

C.C.P.C. of Texas

Booths 608, 610, 612
P.O. Box 937
Euless, TX 76039
817.540.4437 fax 817.545.7254
www.ccpcc-texas.org
The Cement and Concrete Promotions Council of Texas is a nonprofit corporation compiled of manufacturers and distributors of Portland cement. The residential/light commercial division promotes the use of concrete in residential and light commercial construction, "championing" Insulated Concrete Forms (ICFs). Reward Wall Systems of Omaha, Nebraska and Quad-Lock Building Systems Ltd. of Surrey, BC (Canada) will display individual products.

CADVisions, Inc.

Booths 604, 606
1950 Stemmons Frwy, 2060 Infomart
Dallas, TX 75207
214.741.2323 fax 214.741.2407
www.cadvisions.com
CADVisions, Inc. is an Autodesk-authorized system center and premier support center. In business since 1991, we specialize in providing premier CAD solutions to architectural professionals. Come by our booth to see the latest in software tools available from Autodesk including AutoCAD, Architectural Desktop, Architectural Studio, Autodesk VIZ, and more.

CADVisions, Inc./Roger Beheymer

Booth 330
1950 Stemmons Frwy, 2060 Infomart
Dallas, TX 75207
214.741.2323 fax 214.741.2407
www.cadvisions.com
CADVisions and Roger Beheymer offer visualization tools and services for architects including CAD solutions and contract animations. Come by our booth to see SketchUp which is deceptively simple, yet amazingly powerful software for creating, viewing, modifying and communicating 3D concepts quickly and easily.

Carboline

Booth 723
350 Hanley Industrial Ct.
St. Louis, MO 63144
314.644.1000 fax 314.644.2246
www.carboline.com

Carboline utilizes its comprehensive line of high-performance coating, linings, floor and wall systems and fire protection materials to engineer coating systems to fit nearly any need. Carboline will showcase it's growing line of products that combines corrosion protection and aesthetics to a new level.

Celcrete, LLC

Booth 219
11600 Bandera Rd., Ste. 102-170
San Antonio, TX 78250
210.834.4447 fax 210.681.5821
www.celcrete.com

Celcrete Moldings a Natural Cantera style look are made out of an ultra lightweight, Autoclaved Aerated Concrete(AAC). Fast and easy to install, fire, water and UV ray resistant, and environmentally friendly. Celcrete Moldings add an architectural touch that gives character and beauty to your building and remodeling projects. Many styles to choose from, or we can custom make moldings to fit your needs.

CF Jordan

Booth 711
9639 Greenville Ave.
Dallas, TX 75243
214.349.7900 fax 214.349.7910
www.cfjordan.com

Jordan is a multimillion-dollar, El Paso-based general contractor with regional offices in Dallas, Austin, College Station, Phoenix and Tucson, and field offices throughout the Southwest. Projects include office buildings, hotels, healthcare, K-12 and university buildings, warehouses, industrial plants, sports complexes, military defense and multi-family residential projects.

Chapman Building Systems

Booths 902, 904
5275 Hwy 27 E.
Kerrville, TX 78028
830.792.5050 fax 830.792.3050
www.sips-chapman.com

Chapman Building Systems, Inc. is a manufacturer of the R-Control® SIP specializing in combining panels with other building systems for residential and light commercial projects. CBSI is also a supplier of engineered wood products as a part of the structural package. Our construction-based approach insures maximum efficiencies in SIP use.

Chemical Lime Co.

Booth 406
350 APG Ln.
New Braunfels, TX 78132
800.292.5278 fax 830.625.0552
www.chemicallime.com

Chemical Lime Company produces and supplies CHEMSTAR Type S Lime which is manufactured to meet or exceed ASTM and UBC standards for masonry and finishing lime purposes. In cement-

lime and mortar cement mortars/plasters, CHEMSTAR Type S lime contributes to high workability, excellent sand carrying capacity and board life, which results in superior flexural bond strength and water resistance.

ChemRex, Inc.

Booth 404
1225 Precinct Line Rd., Ste. T
Hurst, TX 76054
817.907.6129 fax 817.589.8391
ChemRex®, part of Degussa Construction Chemicals' Building Systems Group is an industry leader in the manufacture of construction chemicals and building products for the construction industry with an expansive product offering that includes joint sealants, waterproofing membranes, grouts, concrete repair products, clear sealers, performance flooring, and wall coverings.

Childcraft Education Corp./abc School Supply

Booth 412
2920 Old Tree Dr.
Lancaster, PA 17603
800.631.5652 fax 888.532.4453
www.childcraft.com
Childcraft Education and abc School Supply create exclusive award winning furniture. By using our expertise in education, creativity, and quality, we develop new lines of educational furniture for schools, daycares and classrooms everywhere.

Cold Spring Granite Company

Booth 413
202 S. Third Ave.
Cold Spring, MN 56320
320.685.3621 fax 320.685.8490
www.coldspringgranite.com
Cold Spring Granite is a full service supplier of domestically quarried granite for building facing (interior and exterior), paving, landscape areas, and industrial use. Included in our product line are slabs and thin tile.

Complete Landsculpture, Inc.

Booth 103
2171 Shorecrest Dr.
Dallas, TX 75235
214.358.5296 fax 214.357.5121
www.completelandsculpture.com

Conservatek Industries, Inc.

Booth 615
498 N. Loop 336 E.
Conroe, TX 77301
936.539.1747 fax 936.539.5355
www.conservatek.com
Ideally blending form and function, Conservatek's ALUMADOME™, SPECTRAFORM™, and STADIAFORM™ systems offer architects and designers an unmatched selection of building envelope shapes and geometric designs that can serve as stunning feature elements in a wide variety of both overhead and space wall applications. We offer single source responsibility for the innovative structural framing and glazing materials of your choice.

CopperCraft

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4995 Keller Haslet Rd.
Keller, TX 76248
800.486.2723 fax 817.490.9661
www.coppercraft.com
CooperCraft combines old world craftsmanship with modern day technology to provide high quality yet affordable architectural sheet metal products. Choose from standard products or custom design. Product lines include dormers, cupolas, spires, roof drainage products, and roofing/cladding materials including copper, aluminum and zinc.

Coupralux

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1616 C High Line Dr.
Dallas, TX 75207
214.760.0077 fax 214.760.0080
www.coupralux.com
We are one of the largest art resources for Iris Giclee Prints with over 250 artists, featuring over 3600 images available on fine art watercolor paper and heavy artist canvas. Stop by our booth and put your name in a drawing to win a free Iris print.

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Lake Forest, IL 60045
800.759.6985 fax 847.816.0425
www.cpidaylighting.com
CPI's newest innovation is ControlLite®, an intelligent, self-adjusting daylighting system that provides dramatic energy savings, CPI pioneered the use of polycarbonate translucent panels for architectural use two decades ago, and continues to develop specialized products such as standing seam translucent systems, hurricane endurance designs and "Class A" fire-resistant systems.

Cultured Stone- a division of Owens Corning

Booth 818
P.O. Box 270
Napa, CA 94559
800.255.1727 fax 707.255.5572
www.culturedstone.com
Cultured Stone® products provide the beauty of natural stone at about half the cost and one quarter the weight of full thickness stone. With a 50-year limited warranty, Cultured Stone® products come in a wide variety of veneer textures and colors, architectural trim products and pavers for patios.

Daktronics, Inc.

Booth 118
11886 Greenville Ave., Ste. 106
Dallas, TX 75243
972.680.8511 fax 972.480.9396
www.daktronics.com
Daktronics is a leading designer and manufacturer of scoreboards, electronic message centers and large screen video displays for sports, business and government customers

around the world. We have four locations throughout Texas to serve your needs with offices in Dallas, San Antonio, Houston and Lubbock.

Dal-Tile Corporation

Booth 724

7834 C.F. Hawn Frwy.

Dallas, TX 75217

214.309.4535 fax 214.309.4584

www.daltile.com

As the largest manufacturer and distributor of ceramic tile and natural stone in North America, Daltille represents the most extensive product line to the commercial and residential markets. From wall tile and quarry, to unglazed ceramic mosaics, to sophisticated large unit porcelain floor tile, Daltille offers the broadest range of ceramic tile and stone.

DC CADD Company, The

Booth 212

800 N.W. Loop 410, Ste. 390-S

San Antonio, TX 78216

210.344.5181 fax 210.525.1202

www.dccadd.com

We provide Autodesk software and services for the architecture and related industries. Our consultative approach to solving your design automation needs insures that you receive the best solutions and the best return on your investment. D.C. CADD provides consultation, training, customization and implementation services to assist you in becoming as efficient as possible in the least amount of time.

de la Frontera

Booth 901

PO Box 978

Salado, TX 76571

254.718.4119 fax 254.933.2885

www.delafrofrontera.com

de la Frontera is a Texas-based company that focuses on the custom production of specialty stone vessels, copper sinks, and hand-painted sinks and tile, along with the creation of various architectural elements crafted from cantera stone.

Discreet, a division of Autodesk

Booth 402

10 Rue Duke

Montreal, Quebec, Canada H3C 2L7

514.393.1616 fax 514.393.0110

www.discreet.com

Unleash your maximum creativity with the world's best-selling and award-winning 3D solution. 3ds max contains the essential high-productivity tools required for creating eye-catching film and television animation, cutting-edge games, and distinct design visualizations.

Domco Tarkett Commercial

Booth 318

170 S. Oliver St.

Houston, TX 77007

713.344.2731 fax 713.344.2769

Domco Tarkett Commercial manufactures a variety of commercial flooring products through Azrock, Tarkett Sommer and

Tarkett brands in the United States and Canada. All products offer durability, ease of maintenance and lower lifecycle cost which add to the beauty of its design. We offer a comprehensive range of environmentally friendly flooring options ideal for any application.

Don Young Co. - Custom Windows

Booth 807

8181 Ambassador Row

Dallas, TX 75247

214.630.0934 fax 214.630.0406

www.dycwindows.com

The Don Young Company is your friendly local window factory. We manufacture single and double hung thermally broken aluminum windows and SunShield® Vinyl windows, custom built for residential and light commercial retrofit markets. Including shapes, casements, awnings, and storm windows and doors, we offer experienced local support throughout the sales process.

Dryvit Systems, Inc.

Booth 420

One Energy Way

W. Warwick, RI 02893

401.822.4100 fax 401.822.1980

www.dryvit.com

Dryvit will display its wide array of systems and products to include: Moisture Drainage EIFS, Classic Cement and Plaster Systems™, TerraNeo™ Finishes, Royal Building System™ and more. Also available will be an independent study conducted by Oak Ridge National Laboratory showing that Dryvit is 84% more energy efficient than six other claddings, including brick.

Duo-Gard Industries

Booth 220

40442 Koppnick Rd.

Canton, MI 48187

734.207.9700 fax 734.207.7995

www.duo-gard.com

Translucent day-lighting systems for 'green building' renovation and new construction create design/build solutions for windows, walls, skylights, canopies, walkways with versatility, aesthetics, energy efficiency, and economy. Also smoking shelters and bus shelters.

DuPont Storm Room with Kevlar

Booth 520

4434 Harlanwood Dr., Ste. 221

Fort Worth, TX 76109

817.925.2877 fax 817.920.7933

The DuPont StormRoom™ with Kevlar® is an above ground in-home storm shelter, available in several rectangular configurations, that feature the incredible strength of DuPont™ Kevlar® Sheathing built inside reinforced wall panels. The StormRoom™ with Kevlar® uses the same material found in bullet-resistant vests that help protect the police and military forces.

Dur-A-Flex, Inc.

Booth 721

95 Goodwin St.

East Hartford, CT 06108

800.253.3539 fax 860.528.2802

www.dur-a-flex.com

Whatever your flooring needs, Dur-A-Flex has the right solutions. Our versatile seamless flooring applications provide improved safety, minimum downtime, easy maintenance and long lasting performance. With 35 years of experience, innovation, and a nationwide network of quality flooring contractors, Dur-A-Flex, is the smart choice.

DW Distribution, Inc.

Booth 303

PO Box 1660

DeSoto, TX 75123-1660

800.394.1992 fax 214.381.3589

www.dwdistribution.com

DW Distribution will display Universal Wood products, glass reinforced polymer columns and millwork by Crown Column and Millwork, and Nascor's wide flange I-Joist. Universal Wood Products offers a complete line of architectural high relief and embossed moldings of classical and traditional designs. Nascor's I-Joist offers superior strength and rigidity as well as numerous on-site benefits for the installer.

East Jordan Iron Works, Inc.

Booth 907

10 W. 5th St.

San Angelo, TX 76903

325.653.0105 fax 325.653.0746

We cover the infrastructure. Our construction castings include: storm and sanitary manhole frames and covers, drainage castings such as trench grates, curb inlets and catch basins, utility construction castings, tree grates, airport and port authority castings, meter boxes, monument boxes and covers, fire hydrants, gate valves and valve boxes.

Eklund's Inc.

Booth 809

P.O. Box 1566

Grapevine, TX 76099

817.494.2030 fax 817.488.9158

www.eklunds.com

Eklund's Inc. has been in business as a custom cab and cab interior finish out fabricator since 1984. We utilize state of the art techniques and long lasting, serviceable and cost efficient materials which meet the highest industry standards and the most stringent codes. With offices in Dallas, Houston, Kansas City and Chicago, we are meeting the needs of the industry nationwide.

Epic Metals Corporation

Booth 218

Eleven Talbot Ave.

Rankin, PA 15104

412.351.3913 fax 412.351.2018

www.epicmetals.com

Epic Metals is the innovative leader in the design/production of structural long-span acoustical roof deck and composite

floor deck ceiling systems. Our product lines address not only uncluttered long spans of up to 55 feet, but also state-of-the-art interior sound control. Epic has the panels for any project requiring uncluttered, open public spaces.

Executive Wall Concepts Inc.

Booth 424
1224 N. Post Oak Rd., Ste. 178
Houston, TX 77055
713.688.7008 fax 713.688.3624
www.ewc.com

Executive Wall Concepts, Inc. is a quality custom installation company specializing in fabric wrapped panels for ceilings and walls. Panels can be acoustic, tackable, or impact resistant. EWC is a Texas based, 23-year-old firm with a history of many high profile custom installations.

F.I.C. Millwork Group, Ltd.

Booth 909
2310 Manana
Dallas, TX 75220
972.444.0805 fax 972.444.0833
Eagle Windows and Doors give you a way to welcome every ray of light. Extruded aluminum exteriors, 50 standard colors, are reason enough to visit booth 909 to see for yourself how your residential or commercial project can be built to match your dreams for a lifetime of enjoyment.

Featherlite Building Products

Booths 611, 613
2821 W. 7th St.
Fort Worth, TX 76107
817.332.4101 fax 817.390.2404
www.brick.com
Featherlite Building Products is the largest concrete masonry producer in the Southwest offering an economic solution for diverse, distinctive concrete masonry construction that combines concrete's durability, and ease of maintenance with unlimited aesthetic opportunities. Featherlite is a member of the Acme Brick family of companies.

Fencecrete America, Inc.

Booth 113
15089 Tradesman Dr.
San Antonio, TX 78249
210.492.7911 fax 210.492.8943
www.fencecrete.com
Fencecrete America offers precast fencing in a variety of styles including ranch rail, woodgrain, brickstyle, stuccostyle and rock-style privacy fencing or combination fencing with wrought iron. We also offer a single wythe masonry wall system. Our products are far less expensive than conventional masonry fencing since they are lifetime products and are maintenance free.

Gaco Western

Booth 102
PO Box 59971
Dallas, TX 75229
214.902.8940 fax 214.902.8942
www.gaco.com
Gaco Western manufactures high performance elastomeric coatings and polyurethane foam for the construction industry. Since 1955, Gaco has specialized in roofing, decking, and waterproofing.

Gate Precast/Gate Concrete Products Company

Booth 705
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Pearland, TX 77584
281.485.3273 fax 281.485.7644
www.gateprecast.com
www.gateconcrete.com
Gate Precast/Gate Concrete Products currently produces "Architectural Precast Concrete" and "Precast, Prestressed Hollow-Core Planking" from 9 PCI certified manufacturing plants. Gate's design and construction management along with our superior quality product is why we are the "Preferred Precast Producer," constructing projects covering the entire east half of the United States.

Georgia-Pacific GYPSUM DIV.

Booth 832
2411 Sheraton Rd.
Denton, TX 76209
940.381.0409 fax 940.381.5399
www.gp.com/gypsum
Our booth will showcase innovative glass-mat faced DensGuard products: Dens Glass Gold Exterior Guard, Dens Glass Ultraliner Shaft Guard, Dens Shield Tile Guard, Dens Deck & Dens Deck Prime Roof Guard, and our brand-new Dens Armor Guard Interior Panels.

Glass Block Shop, Inc./First Impression Glass

Booth 124
2144 Royal Ln., Ste. 300
Dallas, TX 75229
972.243.7343 fax 972.243.3666
www.xpressionglass.com
Glass Block Shop will present two designer glass products at the TSA Expo. Pittsburgh Corning Glass Block, is the standard in the industry, unsurpassed for quality and support. New and exciting Xpression Glass is a hand made cast glass product with infinite design possibilities. It has been called a "designers dream."

Graffixx, Inc.

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Tyler, TX 75707
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Graffixx, Inc. provides design and application of wall graphics, murals and mascots, etc. for educational facilities. We work closely with architects, contractors and owners to ensure their ideas are presented in final form at the highest quality at an affordable price. In 17 years with 500 clients, we have obtained a wide range of experience.

Graham Marcus, Inc.

Booth 628
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Plano, TX 75074
469.241.1834 fax 469.241.1849
www.grahammarcus.com
Graham Marcus, Inc. provides building inspection, code compliance, energy code, AIA/CES approved training, and quality assurance services. Our consulting services have assisted design professionals with multimillion dollar projects of all major building types. Our Energy Code Team can provide the new State of Texas required energy reports and certified inspections.

Granite Mountain Stone Design

Booth 411
2400 W FM 1431
Marble Falls, TX 78654
830.693.3116 fax 830.693.1757
www.granitemountainstonedesign.com
Granite Mountain Stone Design provides custom countertops in a wide variety of granite and stone products that you can truly customize and have installed within two weeks. Choose customized kitchen countertops, bathroom vanity tops, tile, tables, fireplace surrounds, mantles, showers, benches, paving stones, and more.

graphicsdfw

Booth 116
703 McKinney Ave., Ste. 110
Dallas, TX 75202
214.741.4111 fax 214.741.3003
graphicsdfw for 20 years has served the architect and designer with a wide selection of tools and materials. The HAF-RAK hanging file is featured in this year's exhibit. The HAK-RAK file is designed to organize half size drawings (11x17 to 18x24) available in six (two on casters) inexpensive and accessible models.

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San Antonio, TX 78227
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www.guidinglighttechnology.com
Catastrophes involving fire, explosion, or structural collapse put at risk all electrical systems, including emergency power supplies. The objective of long lasting glow in darkness photoluminescent materials is to circumvent these hazards by offering egress systems that do not use electricity, battery back up or power at all.

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St. Petersburg, FL 33704
727.827.1425 fax 727.827.1394
www.hafeleonline.com
Häfele America Co. offers choices for architects, specifiers, and designers in quality architectural and builders hardware. From HAWA sliding door hardware for wood and glass doors, to Dialock Identification and Locking system, to HEWI from Häfele bathroom support systems, rely on Häfele.

Hanscomb Faithful & Gould

Booth 627

12801 N. Central Expy., Ste. 1420

Dallas, TX 75243

972.458.9040 fax 972.458.7271

Hanscomb Faithful & Gould is an independent construction consulting firm providing a range of services to clients undertaking engineering and construction related activities. Hanscomb Faithful & Gould provides a comprehensive range of project management, value engineering, cost control, schedule control, and quality control services at all stages of project development.

Hanson Brick

Booth 814

27111 Hwy 281 N.

San Antonio, TX 78260

830.980.7071 fax 830.438.7141

Hanson Brick & Tile operations include twenty clay brick plants, two concrete brick plants, and seven concrete roof tile plants. Hanson Brick & Tile operates in eight US states and two Canadian Provinces.

Hendee Enterprises, Inc.

Booth 308

9350 South Point Dr.

Houston, TX 77054

713.796.2322 fax 713.796.0494

www.hendee.com

Hendee has been in business for over 20 years and specializes in the design, manufacture and installation of backlit, interior, and exterior awnings, canopies and signage. Hendee also provides shade and windscreen for picnic areas, playgrounds, waterparks, schools, ball park bleachers, automobile dealers and car washes. We are also often called upon to assist with the design and manufacture of interior fabric applications as well as innovative tension structures.

Hi-Tec Flooring Distributors, Inc./Altro Safety Flooring

Booth 307

13230 Hempstead Hwy. #310

Houston, TX 77040

713.460.3523 fax 713.460.3528

Hi-Tec Flooring Distributors, Inc. will display Allstate wallbase, molded vinyl tile and rubber tile, Altro safety flooring, Dinoflex sports floors, Expanko cork flooring, Rover stone flooring, and a variety of Tarkett Sommer/Altro safety flooring. Stop by booth 307 to view larger samples, brochures, and information on LEEDS and green products.

Hull Historical, Inc.

Booth 712

201 Lipscomb St.

Fort Worth, TX 76104

817.332.1495 fax 817.332.1496

www.hullhistorical.com

Hull Historical Millwork is the state's leading millwork provider fabricating doors, windows and moldings for historical projects throughout the state. Hull Historical, Inc. has worked on over twenty courthouses, and their quality is confirmed as an AWI premium quality mill.

ICI Paints

Booth 805

16514 Cornwall

Houston, TX 77040

832.467.1343 fax 713.408.7592

www.icipaintsstores.com

ICI Paints is a worldwide manufacturer of architectural and industrial coatings for every need. We have the right products and the right colors to fit the needs of the architectural and interior design community, and with dedicated specification consultants, they can help find the right product or color for you.

Indoor Environmental Consultants, Inc.

Booth 621

8305 Hwy. 71 W., Ste. 202

Austin, TX 78735

512.637.1831 fax 512.637.1821

www.iecinc.net

Indoor Environmental Consultants is an established dynamic company with over 75 years of combined experience covering indoor environmental issues and indoor air quality. Our organization is dedicated to the detection and identification of possible problem areas in a structure from the start of construction to building completion which may have negative effect on indoor air quality.

Innovative Lighting

Booth 313

1915 Peters Rd., Ste. 108

Irving, TX 75061

972.721.1177 fax 972.554.8477

www.innovative-lighting.com

The TruFlex System - the only preassembled cold cathode system - manufactured exclusively by Innovative Lighting, Inc. Available in any configuration you can imagine, easy to install and simple to maintain. We offer a full line of products and systems that are safety tested and UL listed to assure you the highest quality standards in the industry.

InPro Corporation

Booth 205

S80 W18766 Apollo Dr.

Muskego, WI 53150

800.222.5556 fax 262.679.5407

www.inprocorp.com

InPro Corporation manufactures interior and exterior architectural products in four divisions: IPC Door and Wall Protection Systems featuring corner guards, handrails, wall guards and more; Joint-Master Architectural Joint Systems featuring thermal, seismic, exterior and fire barrier systems; Clickeze Privacy Systems featuring cubicle tracks, curtains and accessories; and Signscape Signage and Wayfinding featuring identification, directional, regulatory and informal interior signage.

Interceramic Tile & Stone

Booths 825, 827

2333 S. Jupiter Rd.

Garland, TX 75041

214.503.5424 fax 214.503.5489

www.ceramictileintr.com

Since 1997, Interceramic has manufactured ceramic floor and wall tiles of the highest quality in the U.S. and Mexico by using state-of-the-art technology, strict controls, and thorough testing of raw materials. Interceramic Tile and Stone Galleries distributes Interceramic Tile, other tiles and tile-related products and offers a large and varied collection of tile and tile trim. Selections for specifications should be made using the catalog or the website.

International Code Council

Booth 804

5360 Workman Mill Rd.

Whittier, CA 90601

562.699.0541 x3285 fax 562.699.4522

www.iccsafe.org

The ICC publishes comprehensive construction codes used by enforcement and design professionals throughout the U.S. and abroad. Additional services include education, certification and software programs.

Invironmentalists/DuPont Flooring Systems, The

Booth 109

2451 Stemmons Frwy.

Dallas, TX 75207

214.630.9800 fax 214.583.1370

www.theinvironmentalists.com

As The Invironmentalists™, we provide continuous care of your facility designed to keep your interior space vial beyond opening day and, in the long run, reduce the environmental footprint. Our professionals begin with an interior assessment to determine your product and service needs. We then recommend how best to meet our goals through a combination of products & installation, interior vitalization and reclamation.

ISG Resources

Booth 706

10653 S. River Front Pkwy., Ste. 300

South Jordan, UT 84095

801.984.9400 fax 801.984.9410

www.flyash.com

ISG Resources is the nation's largest marketer of fly ash and bottom ash for building products industries. Specializing in service to ready mixed concrete producers, ISG also manufactures innovative products including aerated concrete and a full line of mortars, stuccos, blocks, bricks, and pavers utilizing coal combustion products.

J.M. Huber Corporation

Booth 415

PO Box 2805

Edmond, OK 73083

405.340.3295 fax 405.340.4129

www.huberwood.com

J.M. Huber Corporation makes specialty OSB products including Advantech (high performance flooring & sheathing), Advantech

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Grapevine, TX 76099

817.481.5559 fax 817.488.4582

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Booths 225, 227

2146 Empire Central

Dallas, TX 75235

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James Hardie Building Products

Booth 622

26300 La Alameda

Mission Viejo, CA 92691

800.348.1811 fax 949.367.0185

www.jameshardie.com

The world leader in fiber-cement based technology and manufacturing, James Hardie Building Products markets a broad range of products: Hardiplank® lap siding, Hardipanel® vertical siding, Hardie Shingleside® Shingles, HardiTrim®, Hardisoffit® panels, Hardibacker® and Hardibacker 500™ Ceramic Tile Backerboard. Our lightweight and resilient products combine the appearance and workability of wood with the durability that only a James Hardie product can deliver.

JEH/MSI Supply

Booth 715

521 Acme St.

Denton, TX 76206

866.847.5112 fax 877.886.0780

www.jeh-esi.com

JEH/MSI Supply is a leader in roofing supplies. We have divisions that specialize in drywall, masonry, metal roofing, and tile. JEH/MSI offers Vermont slate, China slate, Ludowici clay tile, Monierlife tile concrete and of course all asphalt roofing products. We pride ourselves on fast and accurate deliveries. JEH/MSI is a division of Eagle Supply Group.

Johns Manville

Booth 105

P.O. Box 5108

Denver, CO 80217-5108

913.339.9339 fax 913.339.9435

www.jm.com

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Booth 708

P.O. Box 64118

St. Paul, MN 55164

651.638.3235 fax 651.638.3266

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Karndean/Specialty Products

Booth 815

709 109th St.

Arlington, TX 76011

800.873.3434 fax 817.649.1911

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Kelly-Moore Paint Co.

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Hurst, TX 76053

817.804.3345 fax 817.268.8108

www.kellymoore.com

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17 Hidden Acres

Round Rock, TX 78664

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www.keyenterprises.com

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800.451.4869 fax 281.353.9599

www.kraftsmanplaygrounds.com

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Dallas, TX 75204

214.871.7010 fax 214.969.0065

www.lafp.com

L.A. Fuess Partners Inc., Structural Engineers: full-service structural engineering consultants emphasizing quality engineering and responsive service since 1979 with experience in commercial, institutional, industrial, governmental and residential buildings; lead engineer for DFW Airport International Terminal D.

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Boyd, TX 76023

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Principal hands-on involvement where details make the difference from schematic design through construction administration is the trademark of Lee and Baldauf Consulting Engineers. They are a full scope structural engineering firm providing a broad range of services to architects and owners in the commercial, educational, institutional and industrial markets.

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Lone Star Stone, Inc.

Booths 323, 325
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www.lumec.com
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www.pmkconsultants.com
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Phoenix Carved Stone

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Potlatch Corporation

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Somers, NY 10589
914.277.5135 fax 914.276.3990
www.pyrokinc.com

Raba-Kistner Consultants, Inc.

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12821 W. Golden Ln.
San Antonio, TX 78249
210.699.9090 fax 210.699.6426
www.rkci.com

Founded in 1968, Raba-Kistner Consultants Inc., is an Engineering News-record "Top 500 Company," operating in seven different markets in Texas and Mexico. Raba-Kistner, headquartered in San Antonio, provides professional and technical project management and oversight services, including construction testing and observation, environmental engineering and consulting, geotechnical and facilities engineering, and pavement consulting.

Ridgway's Ltd.

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Houston, TX 77036
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Rockwood Retaining Walls

Booths 819, 921
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Rochester, MN 55906
507.529.2871 fax 507.529.2879
www.rockwoodwalls.com

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Roppe/Specialty Products

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Arlington, TX 76011
800.873.3434 fax 817.649.1911
Roppe Corporation received the 2002 ACE award by Architecture magazine readers in two categories: Resilient Flooring and Rubber Flooring. This award recognizes commitment to durability, value, service and design. Products ranging from rubber and vinyl floors, ESD floors, stair treads, wall base and the accessories to tie them together are distributed regionally by Specialty Products Company.

San Antonio Sound & Light

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San Antonio, TX 78201-3274
210.735.4517 fax 210.735.2570
www.sanantoniosoundlight.com

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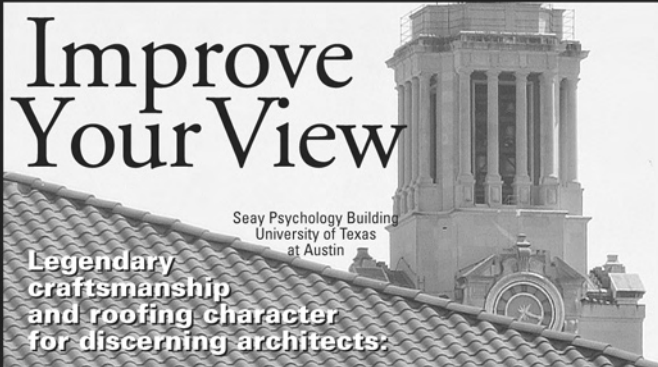
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The Best Time to Be an Architect

The cocktail party allows the rare opportunity for stroking a starved ego.



MOVIE HAWK

THE PROFESSION OF ARCHITECTURE CAN REALLY BEAT UP A PERSON. After an arduous five to eight years of schooling, an internship that is met with long and thankless hours rewarded with irrationally low pay, the dreaded licensing exam, and years of stair, door, and bathroom detailing, one can only hope he or she will be among the lucky few who can actually boast of seeing built what they dreamed on paper. But there is one small indulgence that life has afforded the architect. It is an occasion where he can saunter in as the true leader of the civilized world that he has always envisioned himself as. It is the one opportunity offering some sort of hope to a vast ego that is habitually starved for veneration. It is...the cocktail party.

Architects are all the rage at cocktail parties. People at cocktail parties love to talk to architects because they love to talk about themselves. This is primarily because *everybody* at a cocktail party has at one time in their life wanted to be an architect. And the more one has to drink, the closer he or she was to becoming an architect.

I have never been to a cocktail party and talked to someone who hasn't considered architecture as a profession. Now, why aren't these people actually architects? Unscientific polls show that the top six reasons are as follows:

- | | |
|---|-------|
| 1. I wasn't good at math. | 52.7% |
| 2. I rather like making a living wage. | 42.9% |
| 3. My parents wanted me to be a doctor. | 34.8% |
| 4. Outside of cocktail parties architects are losers. | 32.9% |
| 5. I don't look good in black. | 15.9% |
| 6. I have no creative abilities. | 04.0% |

(Though a valid reason until 1979, "I was a woman" no longer registers a perceptible percentage among cocktail party participants).

You might notice that these add up to 183.2 percent. That's because people at cocktail parties typically have multiple reasons for not becoming architects.

In addition to having the past desire to be an architect, most people at cocktail parties have also designed their own house or cabin. Polls show that 53.2

percent of all people who attend at least one cocktail party a year say they have designed their own home (or are in the process) while 75.4 percent of all cocktail parties are held in houses that were designed by the owner who originally wanted to be an architect. Though it is difficult to obtain information about the overall quality of these designs, visual inventories by professionals suggest that they are proportional to the actual schooling these non-professional designers have had in architecture. It can be assumed that most never really had any.

The great popularity of architects at cocktail parties allows the professional great latitude in conduct and appearance. The slightly tousled appearance (black, of course) is expected because it is assumed that the architect has been pondering great civil thoughts and has no time for personal pampering. His gorging on the hors d'oeuvres and drinks is excused because of reasons already mentioned. (See No. 2 above.) In essence it is expected of the architect to be slightly idiosyncratic and eccentric, though always civil and conversational. (Remember: He's no bloody artist!) A very important factor at cocktail parties is the architect's ability to listen, since, as implied previously, he really won't actually be talking about his own work.

For those of you who are reading this analysis and have a cocktail party plan in the making (and are not of the aforementioned vocation), I would appeal to you to *not* do a George Castanza and take on the persona of an architect at the gathering for reasons of vanity. This is not because it is difficult to imitate architect. Their behavior is quite stereotypical. I rather appeal to your sense of charity since this is one of the few pleasures in life yet afforded those in the profession.

RON VAN DER VEEN, AIA

Ron van der Veen, AIA, practices with Mithun Partners in Seattle and frequents cocktail parties to invigorate his ego. He often wears black and thinks he's the next true leader of the civilized world. *Article reprinted with permission from ARCADE Architecture & Design in the Northwest, 21.4, June 2003*

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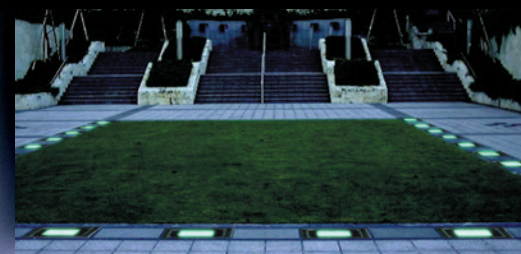
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